

SCALE MODEL TUTORIALS AND GUIDES

MAGAZINE

SMTG

Issue 11 July 2018



Join us on our main group
Scale Model Tutorials And Guides





Welcome to the eleventh edition of the “*Scale Model Tutorials And Guides*” magazine.

This magazine was born out of the need to have a free magazine designed by modellers, for modellers.

The magazine will look to cover a wide range of topics related to our great hobby. This is a ground-breaking moment for members and modellers alike, a free magazine designed to cover your modelling requirements; and I would like to take this opportunity to thank the editorial staff for all the hard work they have put into the magazine....and, also to the contributors who allowed us to use their excellent guides.

We depend on you guys to submit your guides, tips, what’s happening in your area, upcoming shows, and tutorials...*REMEMBER*...it’s *YOUR* input that will determine the success of the magazine

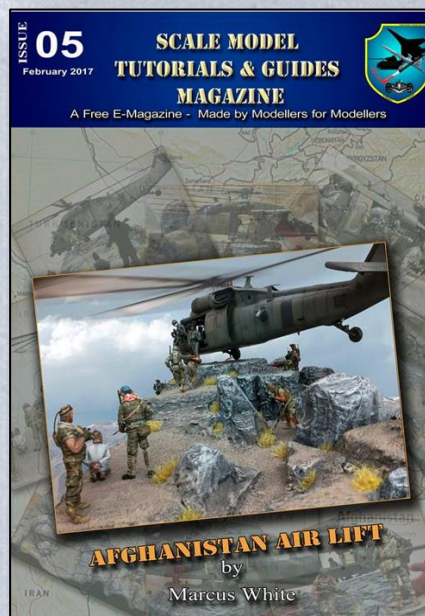
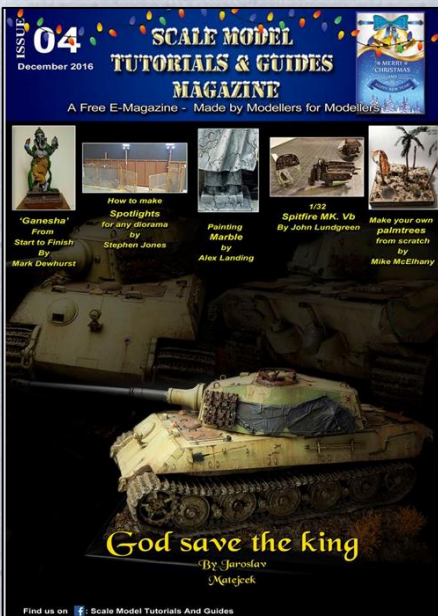
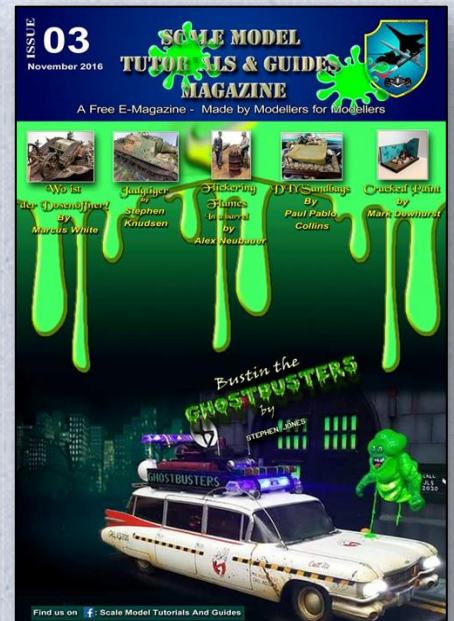
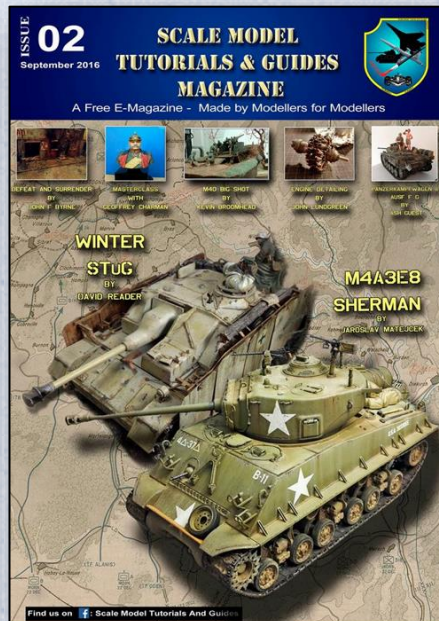
You can contact me or any of the editorial team for future articles, or input, by pm on the Facebook group.

John F Byrne

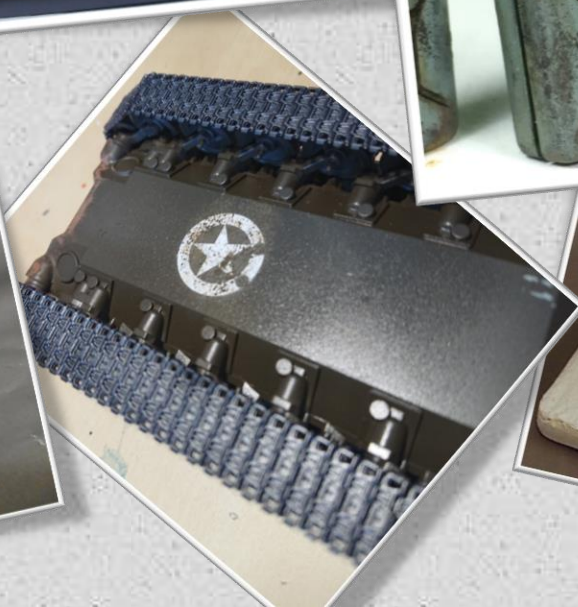
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BE PROUD OF WHAT YOU HAVE ACHIEVED



+ Contents +





**GIRLS LOVE A GUY
WHO HAS BEEN
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MAGAZINE**

Cameron Highlander by David Robertson



Hidalgo-Benito Cameron Highlander Sudan 1898.

After removing from the box, the figure was undercoated 'spray can' white. Next part was to apply some filler (Milliput) on his right shoulder and also create the base.



I base coated all flesh parts with Games Workshop 'Dwarf Flesh'. Once dried a thin wash of Games Workshop 'Bestial Brown' was applied to produce shadow in all the facial creases, between the fingers and shadow areas on his legs. At this stage it looks very rough, however will dry lighter before the highlights are applied.



I have painted his eyes with a coat of Games Workshop 'Bleached Bone' and then a very fine dot of Games Workshop 'Shadow Grey'. At this stage the eyes may look a little 'bug eyed', however to resolve and tone down the eyes, I have given the face another wash of very thinned down Games Workshop 'Bestial Brown'. The first highlight was applied to the nose, eyebrows, cheekbones, chin, tops of ears, etc. using Games Workshop 'Elf Flesh'. Once dry, I gave the whole face a 50:50 dry brush of Games Workshop 'Bleached Bone' and 'Elf Flesh'. The moustache was given a coat of Games Workshop 'Shadow Grey' and then a highlight of Games Workshop 'Fortress Grey'.

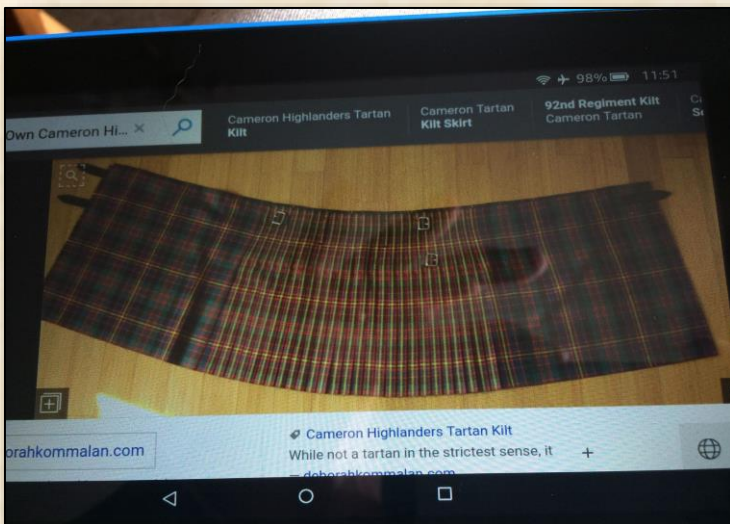
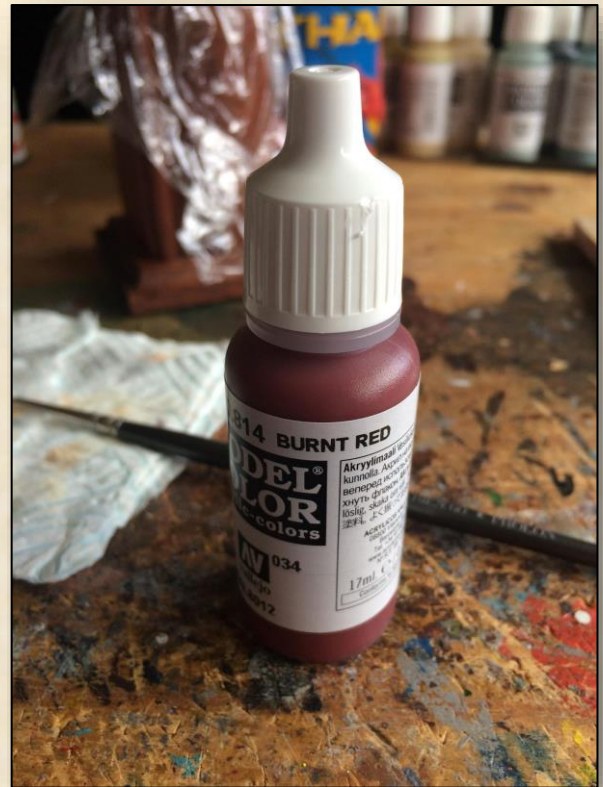
Next was the painting and weathering of his tunic and webbing. His tunic was given a base coat of 'Games Workshop Desert Yellow'. Once dried, I gave his tunic a very thin wash of Vallejo 'Brown Sand'. I then used a 50:50 mix of Vallejo 'Pale Sand' and 'Brown Sand' to start building up the highlights on all raised areas and folds of his tunic.

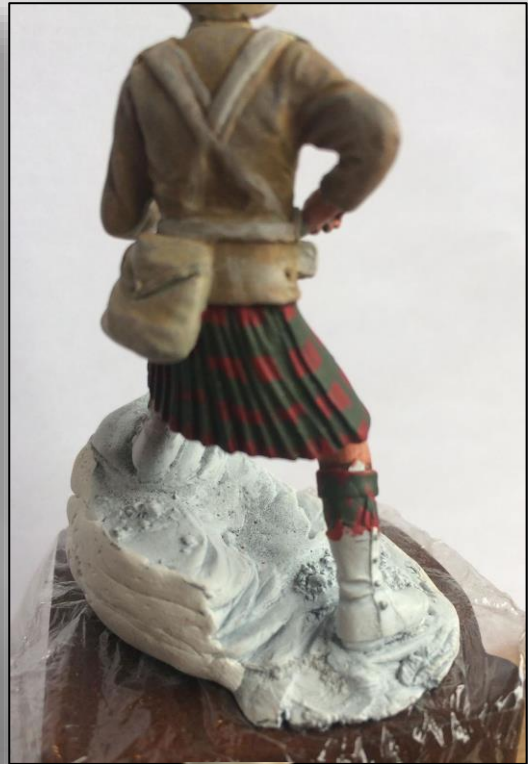


Next step was the continuing highlighting of his tunic using progressively lighter shades of the base coats. His webbing and haversack were then given a coat of Games Workshop 'Bleached Bone'. His buckles and buttons have been painted using acrylic brass paint.



Next, I painted the kilt in the tartan 'Cameron of Erracht'. Below you can see the 7 different colours used. The base coat of the kilt was painted using Vallejo 'Flat Red 031'. A thin wash of Vallejo 'Burnt Red' was then given to shadow the base red of his kilt. His socks were painted using the same process.

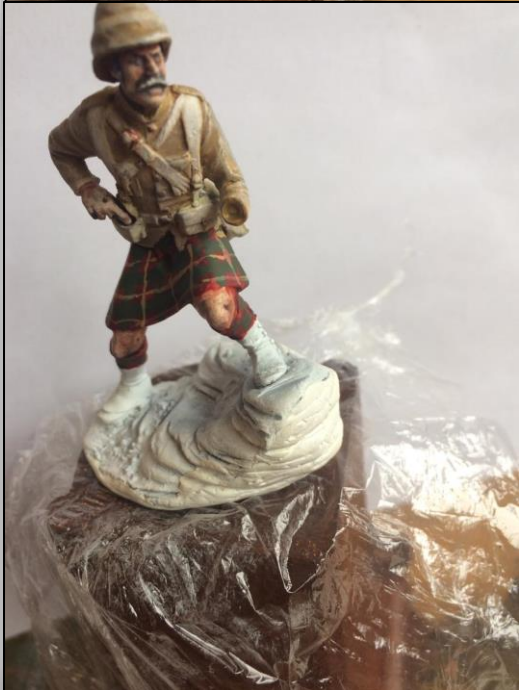




The horizontal and vertical green stripes on his kilt were painted using Vallejo 'Dark Green', as were the socks.



The yellow horizontal and diagonal stripes on his kilt were painted using Vallejo 'Tan Yellow 122'. The yellow stripes were painted through the red.





Where the green horizontal and diagonal stripes meet, using Vallejo 'Grey Blue 061' I have painted the center of the squares. I then added thin black stripes, which run through the lighter green stripes. His 'putties' (sock covers) were painted the same way as his tunic. His kilt was given a thin wash of Games Workshop 'Scorched Brown' to dull down the colours.



Sporran, rifle and bayonet. His sporran was painted using black acrylic and his tassels using white acrylic. His rifle was base coated in Games Workshop 'Skrag Brown' and the bayonet in Games Workshop 'Boltgun metal'. They were then attached to his left arm.



To create a dusty rock look for the base, I gave it a thin base coat of Games Workshop 'Skrag Brown'. Then I applied a coat of Vallejo 'London Grey 161' to create the shadows within the rock. Once dried I applied a top coat of Vallejo 'Iraqi Sand 124'.



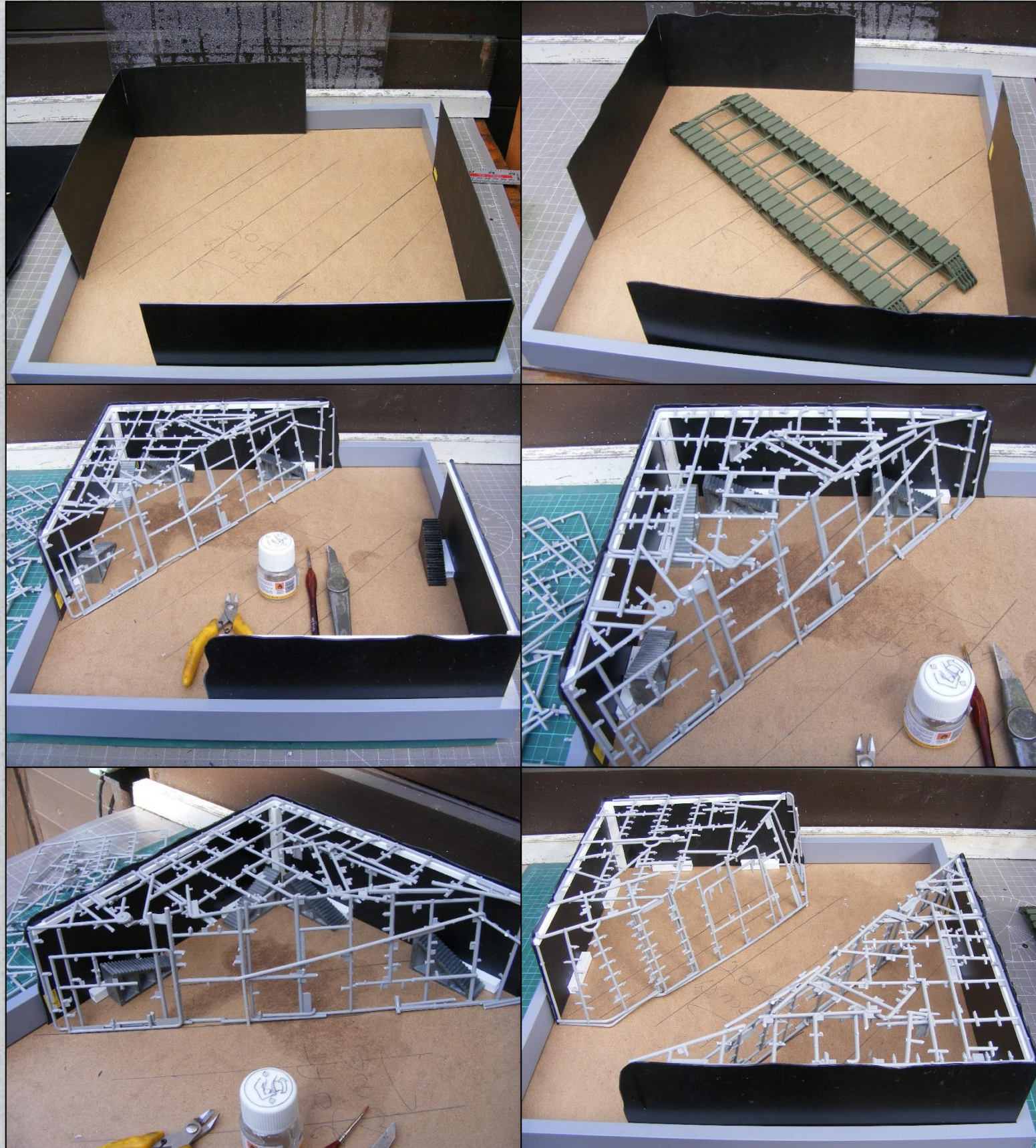
A base coat of Vallejo 'Pale Blue 064' was applied to his pack and water bottle. These were then 'washed' with Vallejo 'London Grey 161' and applied to the figure. A final session of dry brushing using Vallejo 'Dark Sand 123', then a 50:50 of Vallejo 'Dark Sand' and 'Pale Sand 007' was applied overall. Finally, a VERY thin dry brush of Vallejo 'Pale Sand 007' was given to his kilt, tunic, rifle and base. When painting tartan, it may look very bright and unnatural, however weathering/washes and dry brushing allow it to become more realistic.

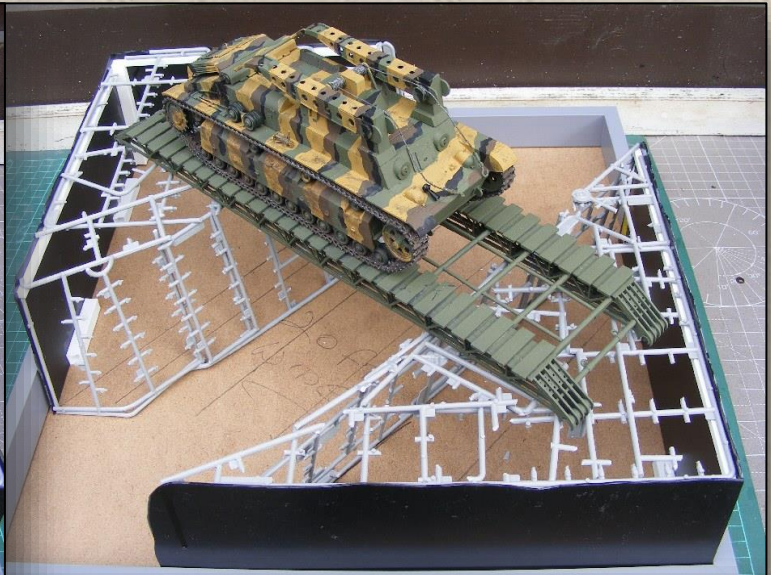
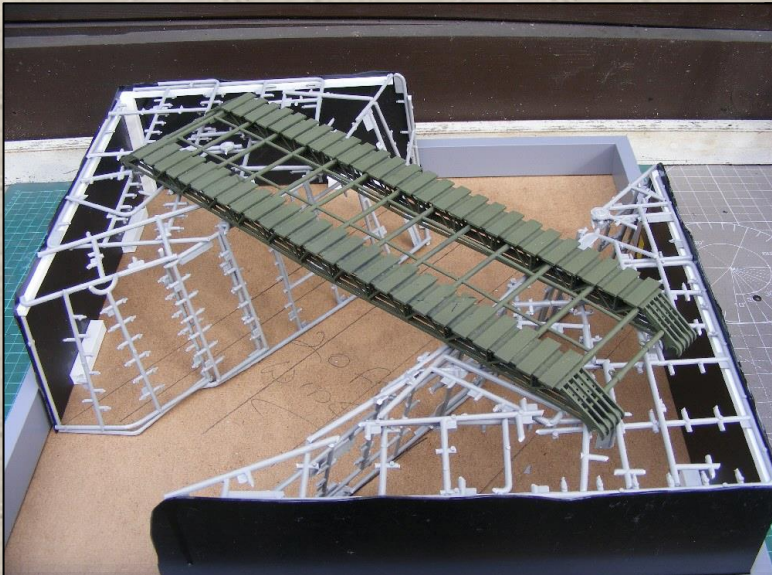




What to do with all that sprue and the tea bags from your brew?

A great idea from Ian Sadler

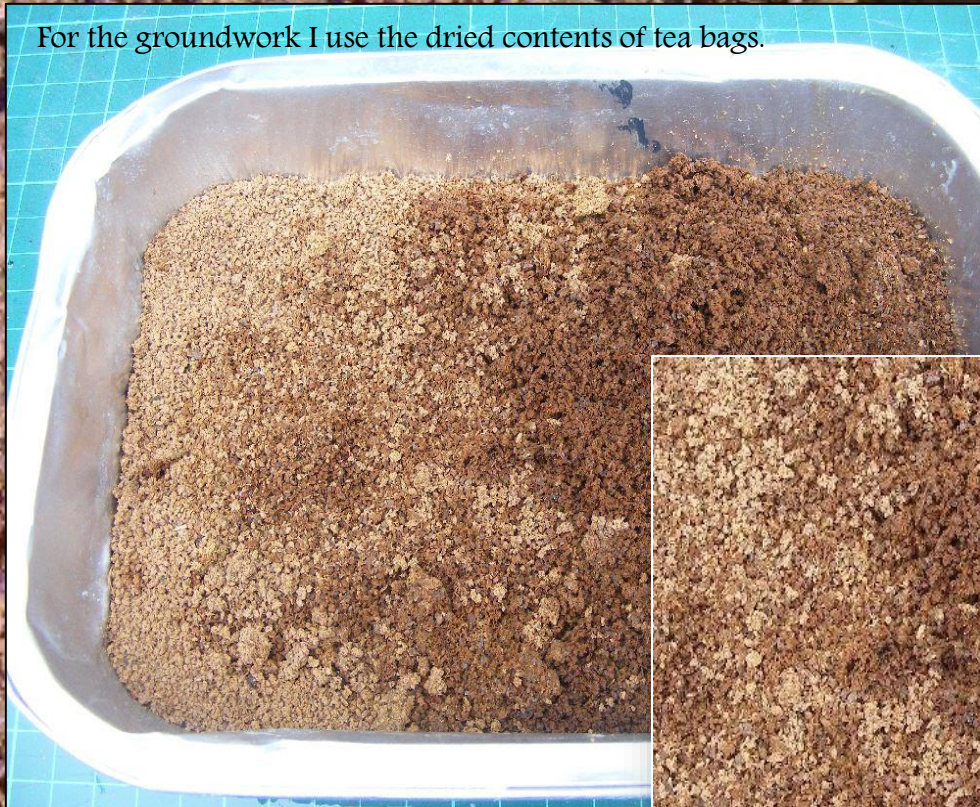




First layer of paint to kill the white of the mod rock.

Filling in the gaps in the mod rock, it shrinks as it dries out.

For the groundwork I use the dried contents of tea bags.



The ground level of the ditch is now covered in tea bag soil. It is glued down with water and PVA glue in a ratio of 50-50.





For making a tuft of grass, you need wolf fur.

Cut out an irregular shape and trim the fur down to a tuft.

Using your finger, smear the main selected colour lightly over the fur and repeat for the contrasting colour. Repeat as often as you like until you get the desired effect.

Then dip the rear of the tuft into soil colour wash and leave to dry.

T 28 anti-tank ditch is now completed. A light wash of Khaki Grey was added to the build. The second photo shows close up the wall of the ditch.






JOIN



The rest of the published guys.

Submissions to

 magteam123@gmail.com

Quick Guides

Quick Recap on face painting by Jaroslav Matejcek

Andrea Miniatures 1/16 head painting with Vallejo Model colour paints

- 1, Base painting with mix of basic skin tone and red leather in ratio 1:2 it is very close colour to beige red
- 2, Basic lights painted with pure basic skin tone
- 3, Shadows, eyes and blending.

Shadow colour is a mix of red leather and burnt umber. painted in shadow areas, inner eyes, bottom of the nose and eyes. For max shadow add more burnt umber.

Lights: To a basic skin tone add a little bit of light flesh for highlights. When the basic sketching is done you have 5 colours:

- i- Base paint
- ii - Shadows
- iii - Max shadows
- iv - Lights
- v - Highlights

Mix these paints for better transitions to mid tones: 1+2, 2+3, 1+4, 4+5 and paint to borders
blending must be painted with VERY diluted paint like dirty water as a glaze in many layers.

Take your time and wait for a period of time after every layer of paint and let the paint dry completely.

4, final touch-ups... add little bit dark red to cheeks and lips, once again VERY diluted in layers!!!!

Beard shadow is a mix of flat blue and base flash tone to a water consistency again in layers.

Same mix is added on circles under eyes to change tone of skin.



'Wolverine' by Steve Marlow



This is a straight out of the box build. I like working with these large-scale models. I find them a great way to hone ones modelling skills and techniques. They are a lot of fun to build and paint and make a nice change from the usual tanks and planes.

Having read the instructions and checked over the parts list I removed the components from the sprues using my recently purchased Xuron side cutters. I removed all the sprue burrs with a glass nail file and then did a complete dry build.

Once I was confident about the construction I glued everything together (apart from the heads which fit onto the model without needing to glue) using Revell contacta professional and set aside to dry. Once dry, I began to fill any seams and gaps with Perfect Plastic putty – I find the best way to apply this is by putting a dab of the paste onto a wet finger and then run it along the seams. Excess putty can be removed with a damp cloth. Again, everything was set aside to dry. Once dry I filed any raised areas of putty and then gave the whole model a quick wash in weak washing up liquid to ensure there wasn't any grease or loose putty that would compromise the primer.





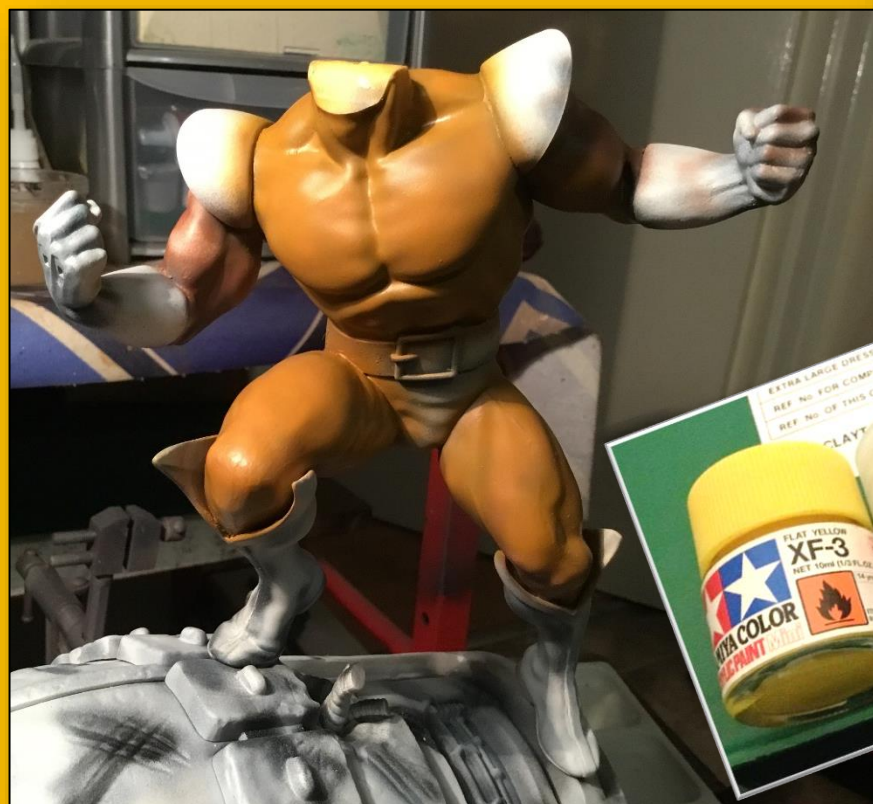
Once dry I primed the model with Vallejo black surface primer in the recesses and then Vallejo grey surface primer over the rest of the model using my trusty Harder and Steenbeck Airbrush.

Having primed the model I noticed that some of the seams still needed more putty. I refilled these and then sanded everything down using a fine grade wet and dry paper for a nice smooth finish.

I then went over the model again with the grey and black primers.

The next step was to apply an undercoat of Vallejo Air Armour Brown and then Vallejo Air Wood to the areas that would eventually be painted yellow. The flesh areas and some of the base also get an undercoat of Armour Brown.

The next step was to paint the Yellow. I had real problems at first using Vallejo Air Yellow so moved onto using Tamiya Yellow and Thinners 50/50 ratio in the airbrush. This worked a treat. I tried to spray thin coats building up more paint to the highlights/raised areas of the model.





Once the blue was dry I masked of the boots with Vallejo Liquid Mask and painted the seams of the boots with Vallejo Air Black. I also worked some Vallejo Air Silver into the Base and gave a drybrush with Vallejo Air Metallic Arctic Blue while waiting for paint to dry. I removed the masking and painted the head and arms with a hairy stick using Citadel dwarf flesh.



Yellow done, I now move on to masking the model ready to paint the blue areas. I used ordinary painters masking tape for this as it was all I had, but I would recommend using Tamiya or a similar masking tape designed for modelling, as the tackiness of the tape I used tended to take the underlying paint with it when removed.

Once masked, I sprayed the relevant areas with first Vallejo Air French Blue and then Vallejo Air Arctic Metallic Blue.



Next, I moved onto detailing the heads. Firstly, I painted dwarf flesh and then elf flesh to the skin. Then an ink wash of citadel brown ink heavily diluted to the recesses. The eyes were painted with bleached bone for the whites, brown for iris and dot of white reflection to add realism. The teeth were done by brushing bleached bone and a dash of white to the highlights. The masked head was painted yellow the same as I did for the body i.e. masked off with tape then given coats of Vallejo Armour Brown and then the thinned Tamiya Yellow.



I painted the belt first with Citadel Red Gore and then Blood Red with a brush. I painted the buckle with Citadel Tin Blitz and then Citadel Brass.



Once I was happy with all the paintwork and had touched up areas of bleed and missed patches, I gave the whole model a coat of Pledge Acrylic Wax ready to affix the decals.

I use Vallejo medium brushed over the area I want to place the decals and then once positioned a coat of Vallejo Fix to seat them onto the model nicely. The decals for this model are very poor and fragmented as soon as they hit the water. I had to align them as best as possible and then touched up with black paint once dry.

Finally, I gave some areas a coat of Vallejo Matt Varnish and that was just about it.

I hope you enjoyed this tutorial and would thoroughly recommend this model especially if you are a fan of Marvel Comics.

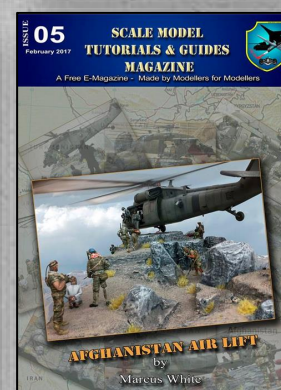


While waiting for the heads to dry I put the 'blades' into soak in bleach to remove all the chrome... this took ages as the chrome has a coating of varnish which I didn't realise. I therefore had to remove as much of this with some wet and dry paper before soaking again. Once soaked I painted with Vallejo Air Gun Metal and Vallejo Air Steel. Some chrome still remained and shows through, but this effect works well and gives the blades a nice 'glint'.





There's a cover waiting for you



Quick Guides

Handy Storage tips from Charles Orwin.

1. Paint agitators

I use stainless steel nuts for agitators a couple of small sized in Vallejo sized bottles and the larger ones for Tamiya being mindful of the glass. Once the paint is used up soak them in hot water to clean them; dry & reuse.



2. Plastic card sizer for the bench or pocket

I cut pieces of plastic card about 75mm x 25mm in the thicknesses they come & drill a hole in one corner to accept a tie wrap to hold them together.

3. Screw stack clear containers

While in Boots I found these clear screw containers which split into 5 compartments in this stack I use this keep my mini rivets in.



4. Pillmate boxes.

At my pharmacist I saw these Pillmate boxes made for sorting medication. They are ideal for keeping those tiny parts in. The blue one has SMD's in as you can see, and they come with sliders in the top, so you only need to open the section your using parts from to access them.



Detailed decal weathering by Brian Thorpe



This method requires very basic tools and supplies that most everyone should have if not here is a quick rundown:

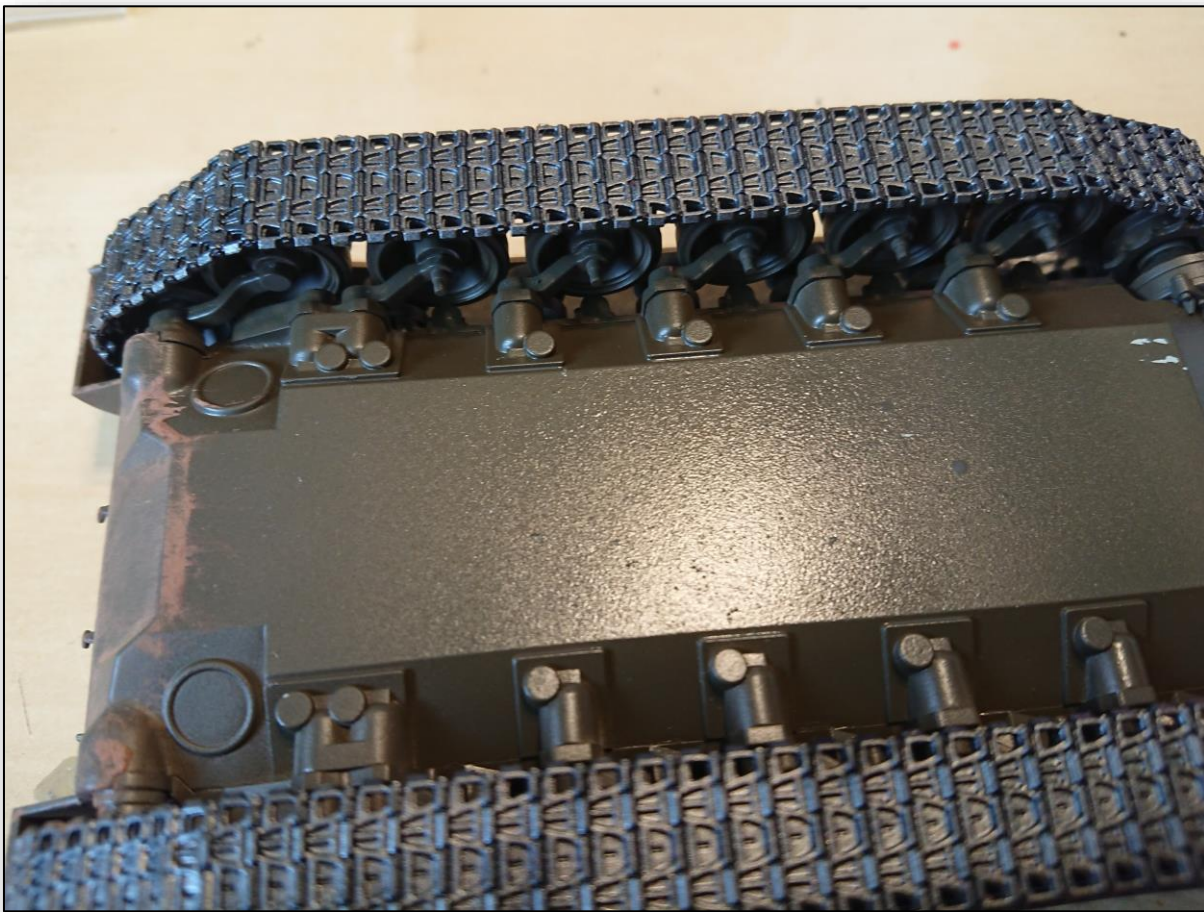
- Gloss varnish of some kind (in this case I am using Aquagloss)
- Low talc matte varnish (Mr hobby matte)
- High talc matte varnish** (AK super matte)
- Your base colour (2 shades of olive drab in this case)
- Odourless thinner
- Oil paint ((Starship filth by MIG)



Tools:

- Sponge
- Tweezers
- Flat brush
- Setter solutions
- Airbrush**

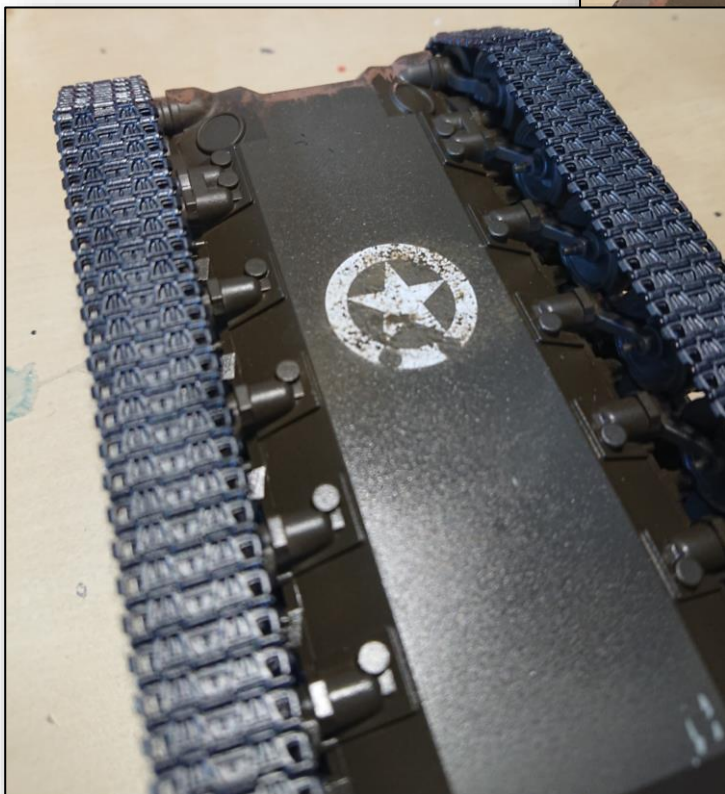
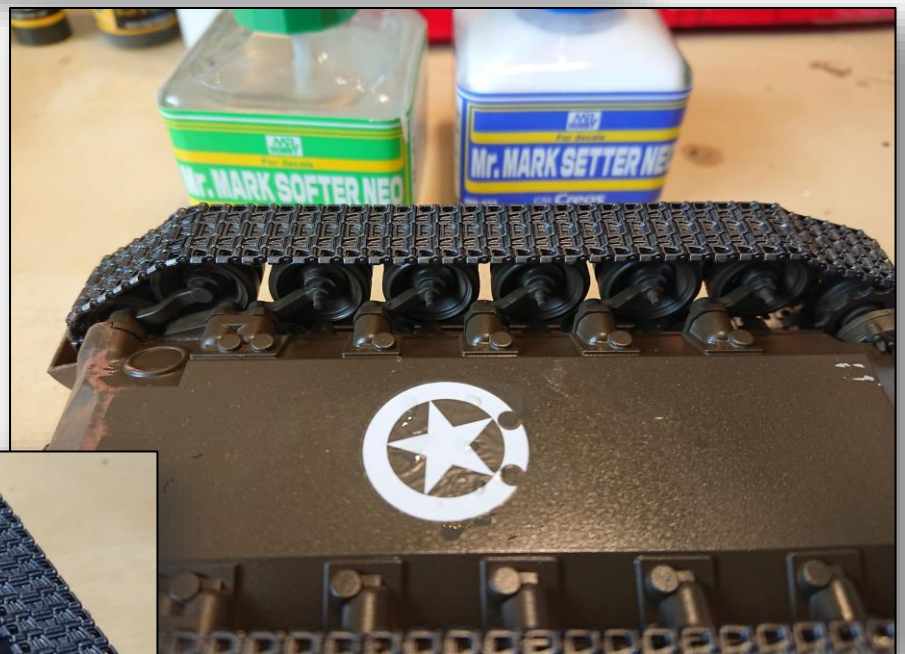
** not necessary depending on desired result or preferred painting method.



Begin preparing the surface like you would any other decal, so get a good gloss coat going.

When this is dry, apply the decal as normal. Then apply the setting solution as necessary.

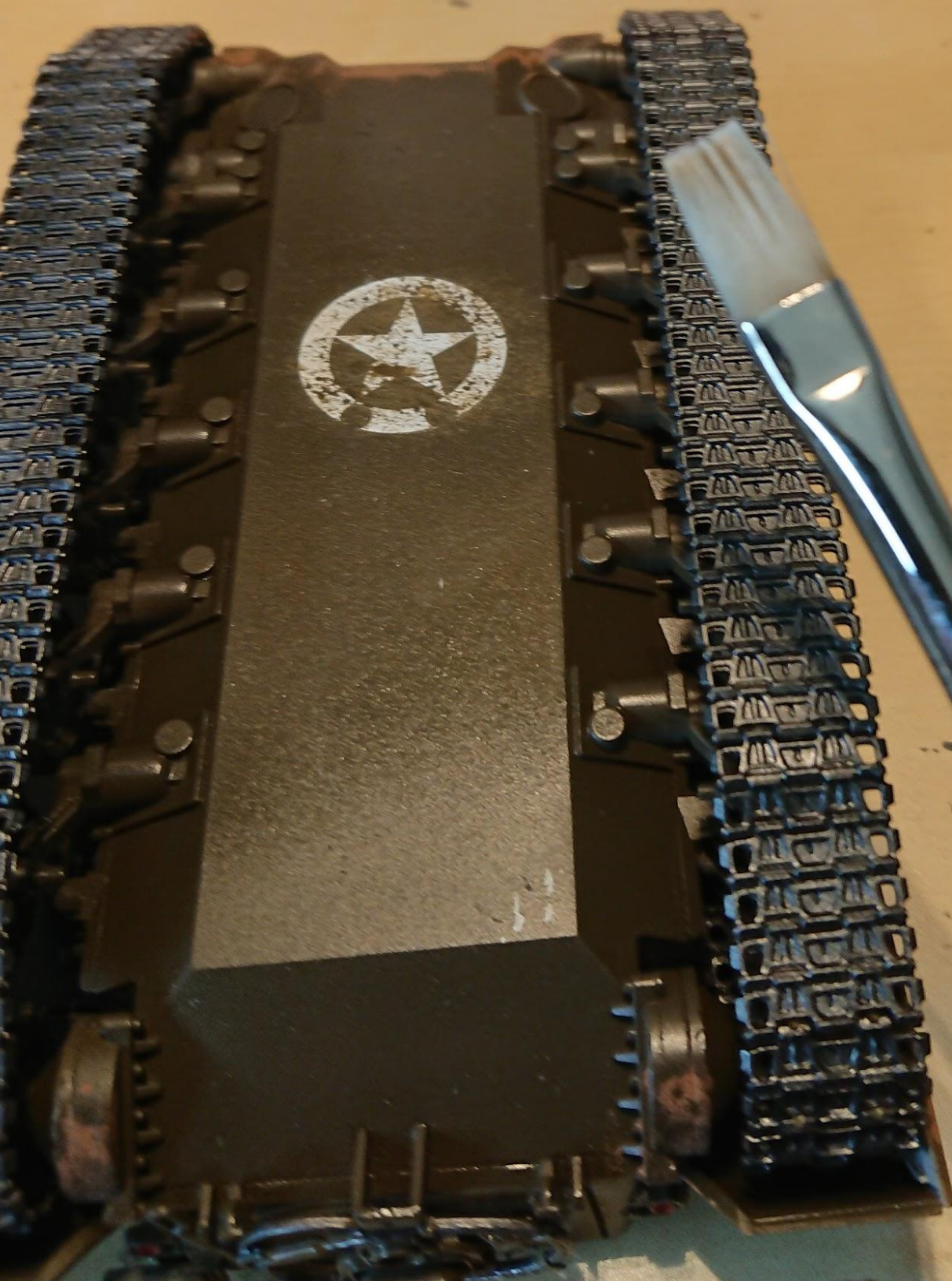
This can take time as we all know, especially if the surface is complex or has a great deal of detail for the decal to conform to.



Once you are happy with the conformity of the decal, take your base colour and apply it to a sponge and lightly add chips to your model. Pretty simple right?



AIRFIX



Next is the first application of oils. It is important to dampen your surface with some thinners beforehand.



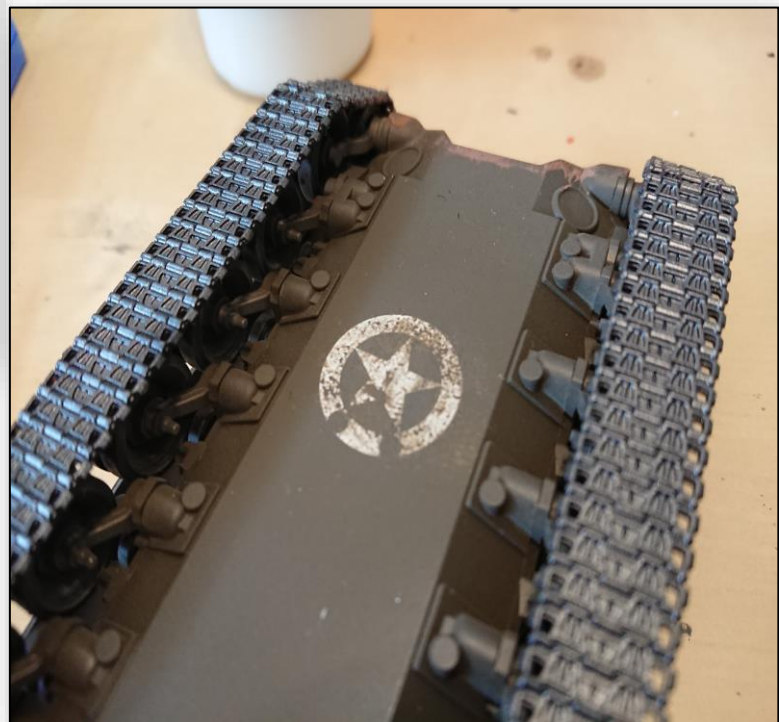
Then simply apply a few dots to various points on the decal.





After you are happy with this, take your brush again and begin to blend the oils to give the decal a dirtier look. Oils can take a while to dry so get comfortable!

When satisfied with your oil application, simply seal the deal with another layer of gloss varnish.



After you are happy with this, take your
After the gloss, add your first matte varnish layer, in this case you want to use a lower talc content product.

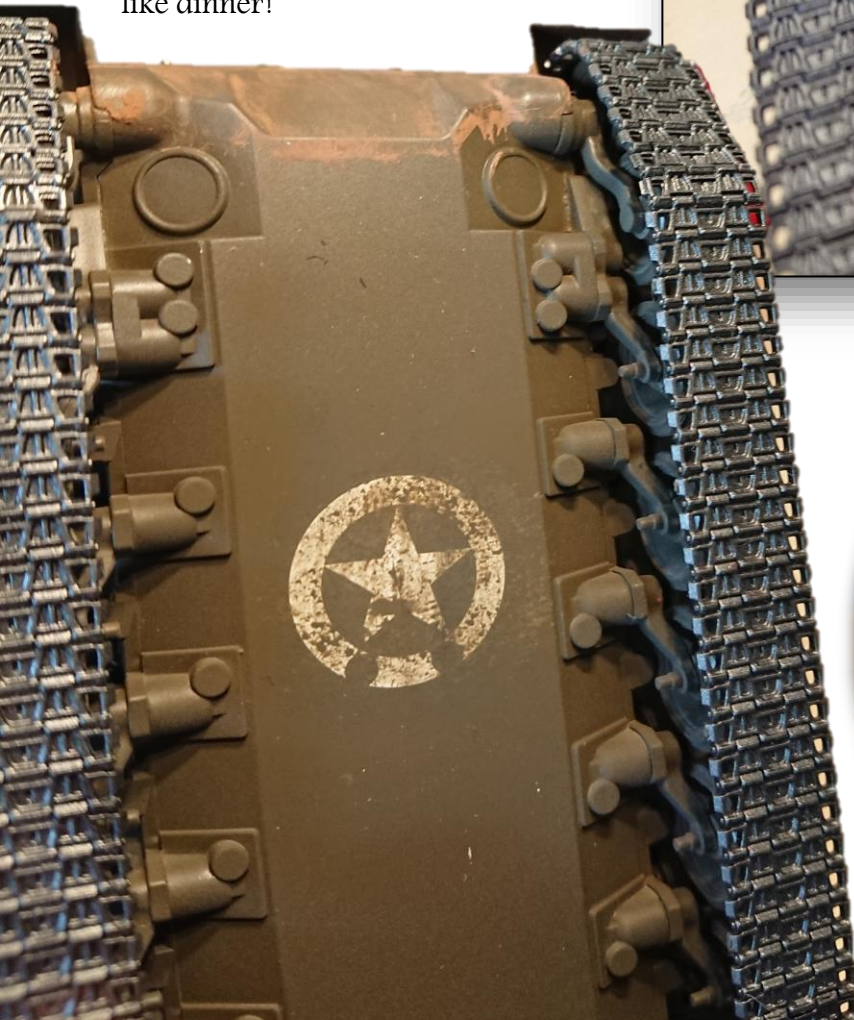
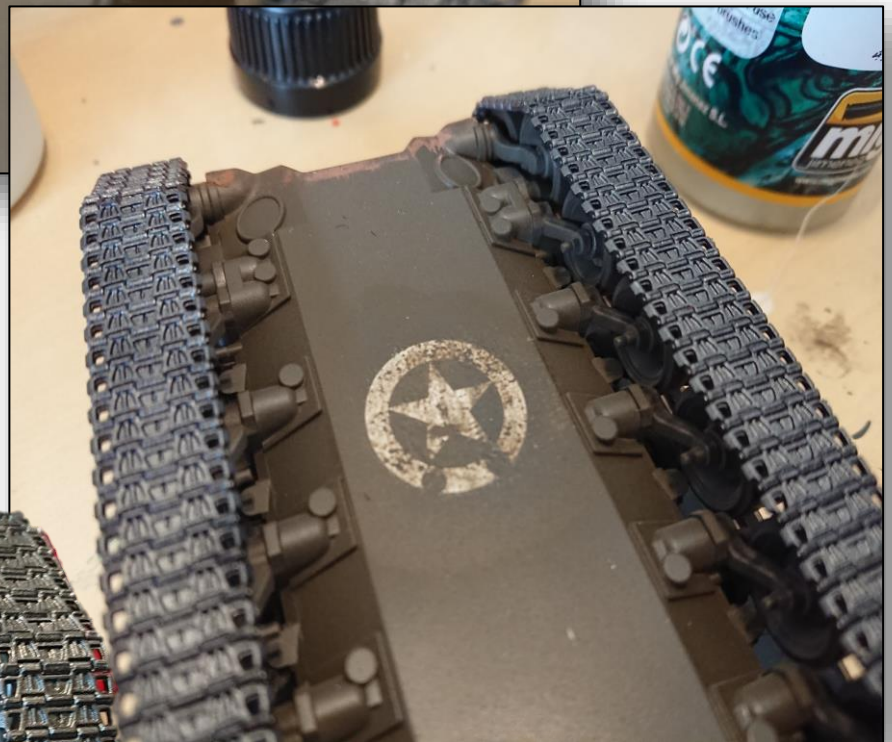


Once that is dry you want to prepare the surface once more for some more oils!
Again, dampen and dot using the thinner and oil paint respectively.



This application is meant to be more of a filter than the first so do not overdo it, get that paint nice and evenly blended!

After more lovely waiting time! The next and final step! Get your high talc varnish and apply a nice matte coat over the decal, and boom, done like dinner!





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Building the Tupolev TB-1P torpedo bomber by Han De Roos

Being a fan of flying boats and floatplanes, I was pleasantly surprised when I discovered this model during the Dutch IPMS Euro Scale Modelling exhibition 2017.



History.

Design work on Turpolev's first large aircraft began in 1920. It was built on the second floor of a former Moscow warehouse, so walls had to be knocked down to take the various components to the Central Aerodrome for final assembly.

The prototype TB-1 or Tupolev ANT-4 as it was first called, first flew on November 26, 1925 using a ski landing gear.

It was powered by two 336Kw Napier Lion engines. Construction was of all metal with corrugated metal covering wings, fuselage and tail planes.

The second prototype, which flew in July 1928, had a redesigned nose section, including a front gun position, a crew of five, including three gunners, and was powered by two 544 Kw BMW V1 engines.

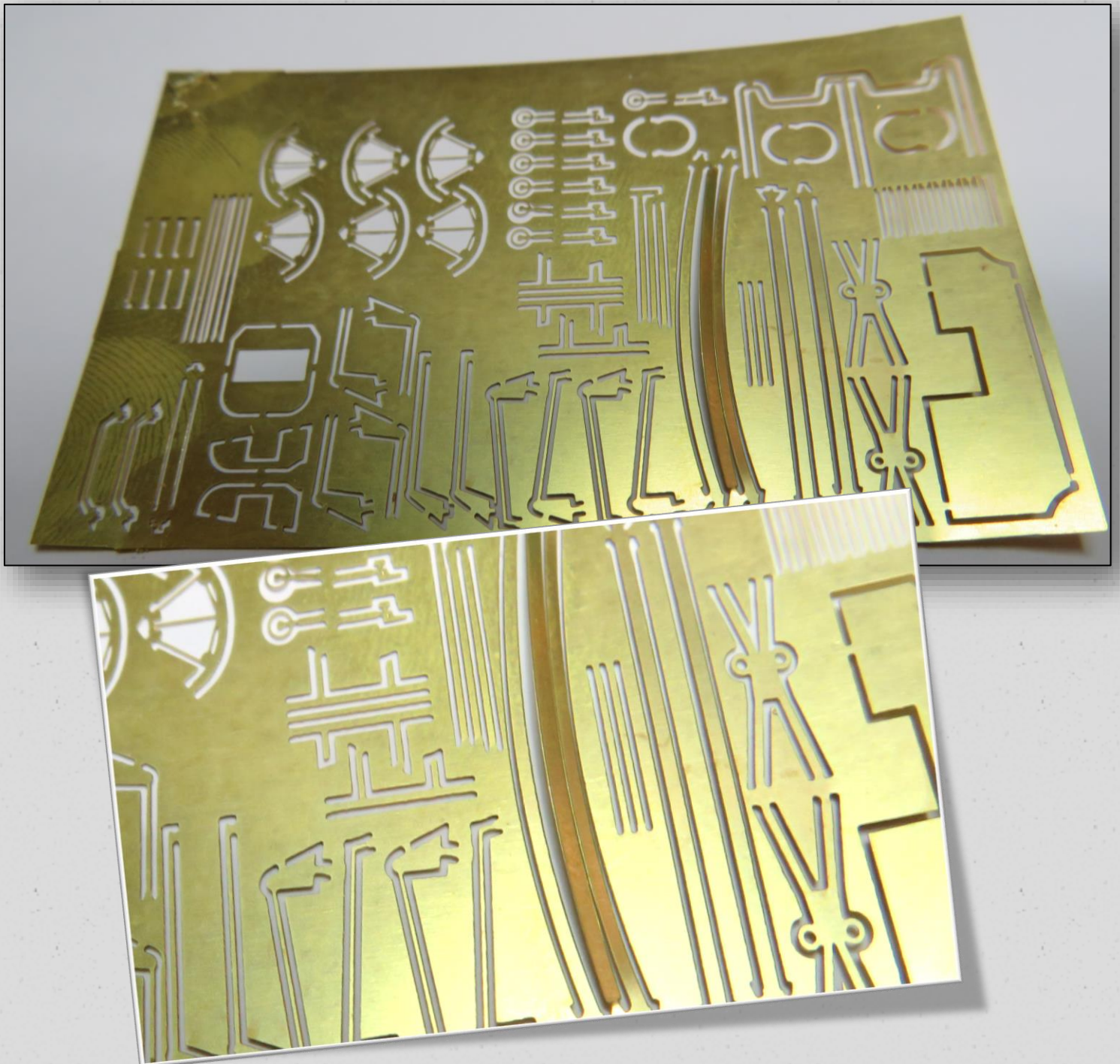
It was the first twin-engine all-metal cantilever monoplane to enter production in the world.

A total of 218 TB-1's were built, including 66 TB-1P twin float torpedo bombers, the subject of this kit.

The kit.

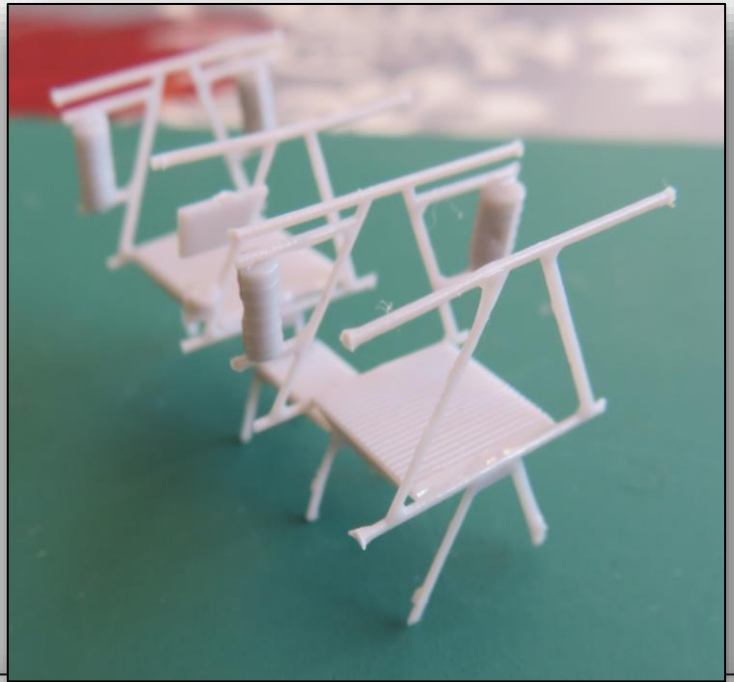
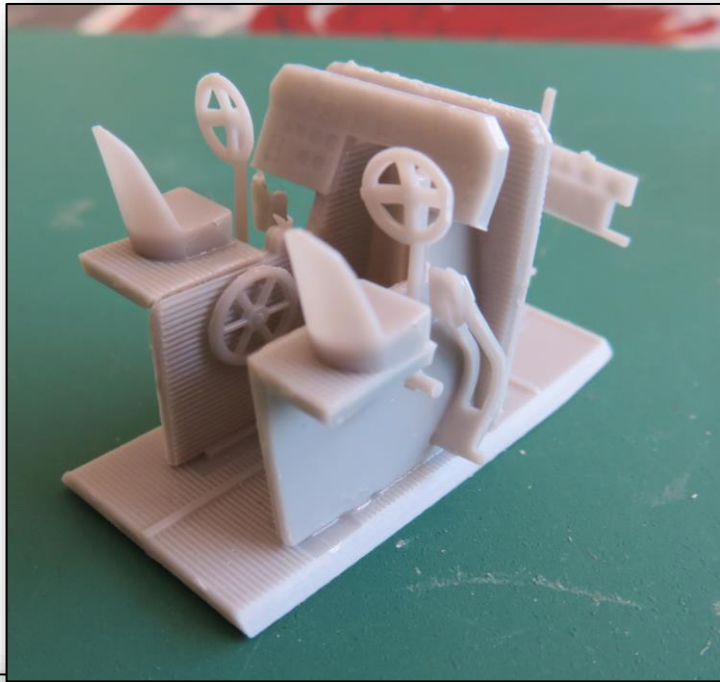
The kit consists of 16 sprues, of which four are used for the wings, two sprues are the same with the engine parts. Included is a sprue for the glass. Unfortunately, the sprues and the parts in them are not numbered, making identification awkward. I always make a copy of the pages with the sprue overview, so I don't have to keep turning pages back and forth. On top of this there is a fret with photo etch for various parts and even a set of masks for the cockpit and the side windows. The building sequence is described in a 16 pages A5 booklet, including colour drawings for the final assembly. Unfortunately, the drawings are sometimes a bit small and not very clear, so a lot of dry fitting has to take place to ensure that parts go where they are meant to go. The sprues include the parts to make a version with fixed landing gear or skis, but these versions are not mentioned in the building instructions.

The plastic is soft and coloured light grey, some flash is present but thankfully only on larger parts like wings and fuselage.



The Build.

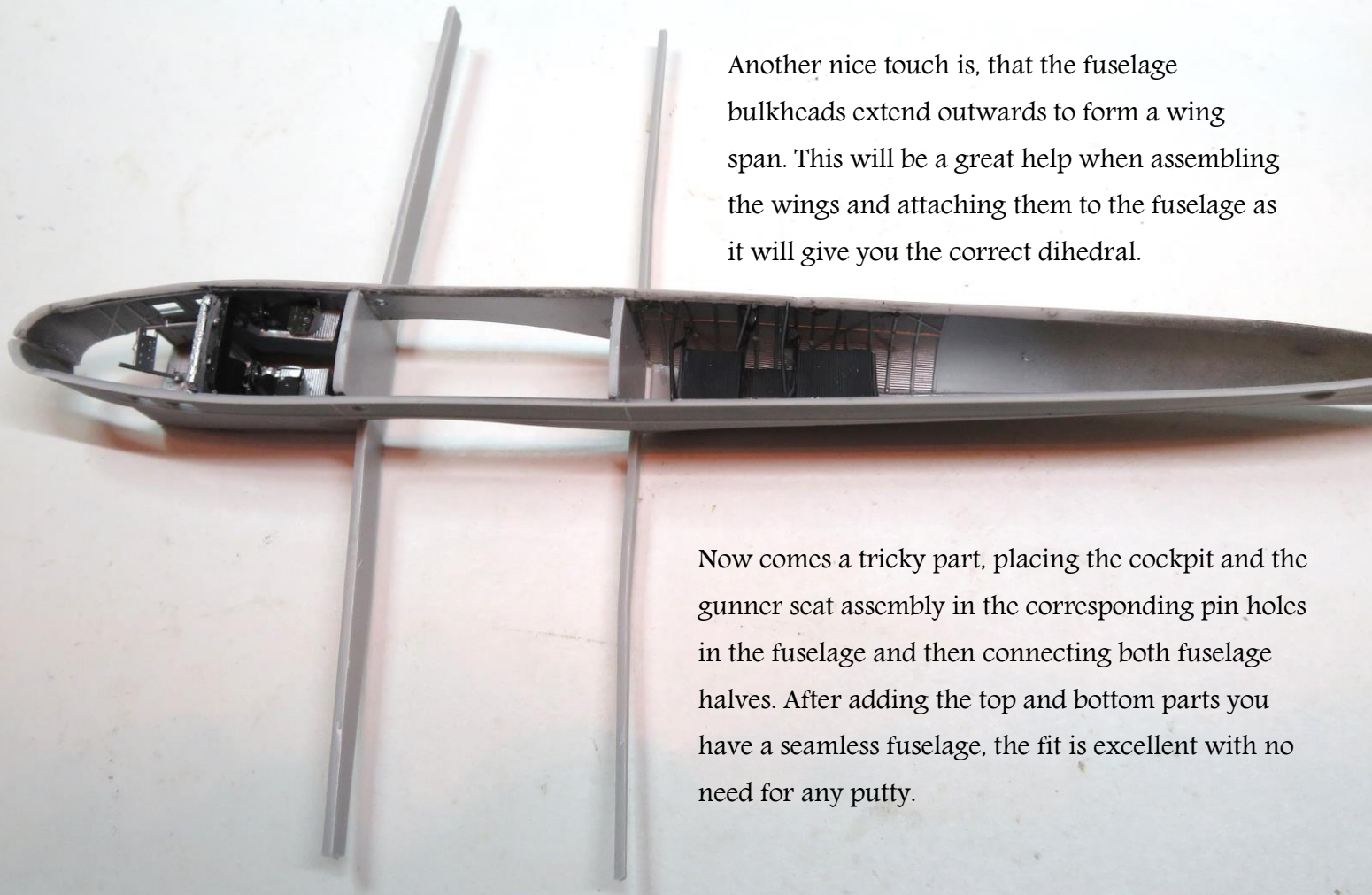
As usual we start with the cockpit, which consists of some very small and fragile parts, followed by the seats of the gunners.



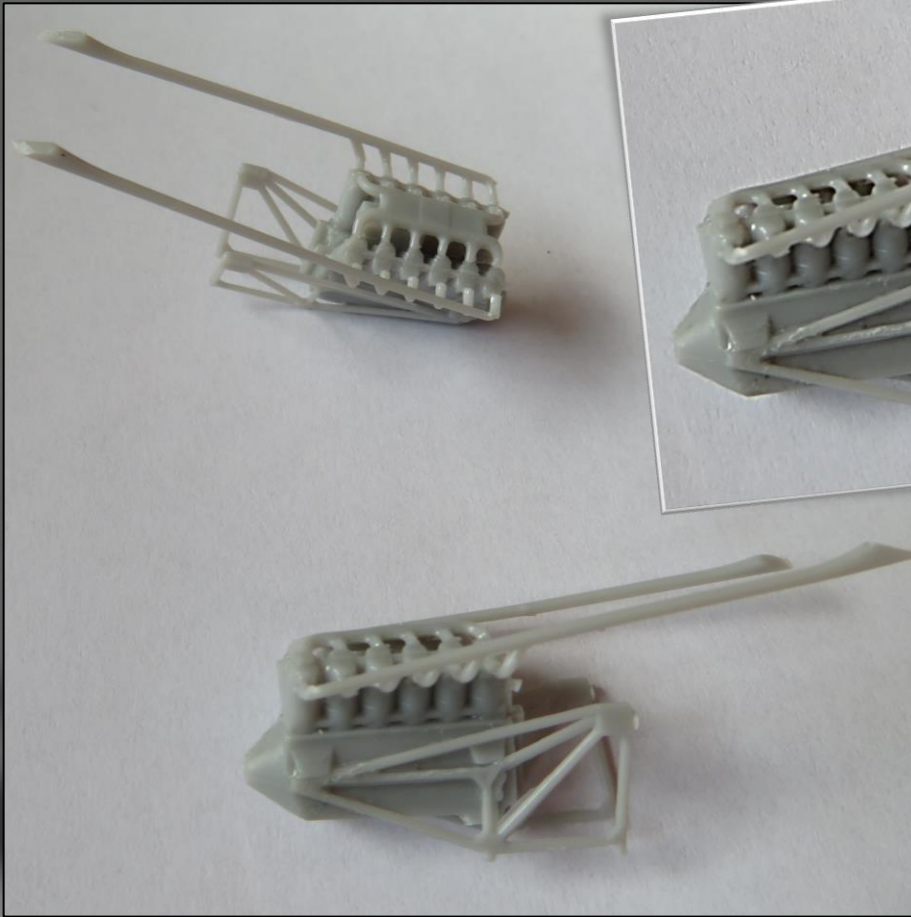
The fuselage consists of four parts: left, right, top and bottom. A very nice feature, as now you will not have to deal with that usually present seam on the top and bottom of the fuselage, something that other companies should consider doing.



Another nice touch is, that the fuselage bulkheads extend outwards to form a wing span. This will be a great help when assembling the wings and attaching them to the fuselage as it will give you the correct dihedral.

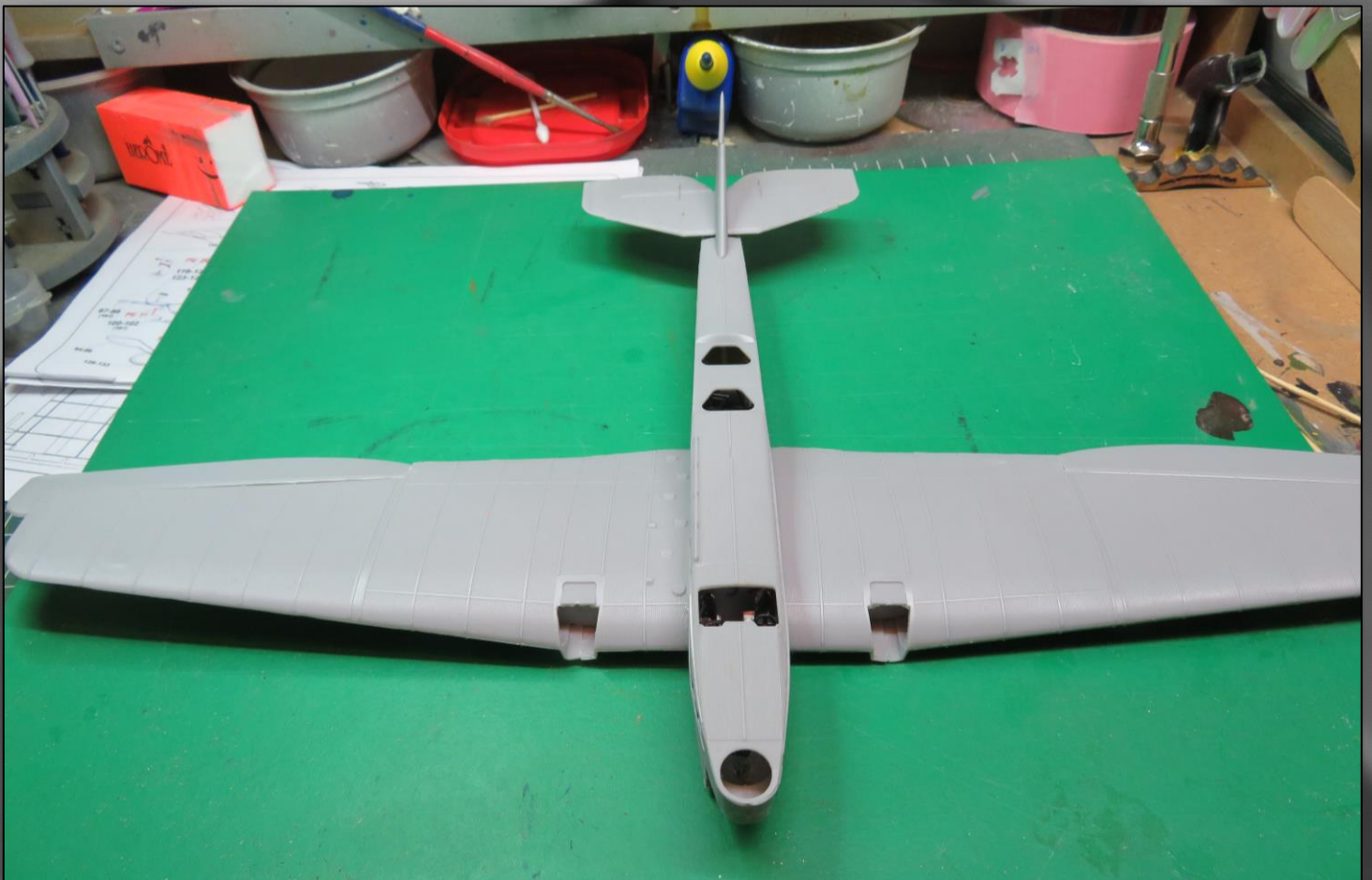


Now comes a tricky part, placing the cockpit and the gunner seat assembly in the corresponding pin holes in the fuselage and then connecting both fuselage halves. After adding the top and bottom parts you have a seamless fuselage, the fit is excellent with no need for any putty.



Next up, the engines, made up of 11 parts each and painting them.

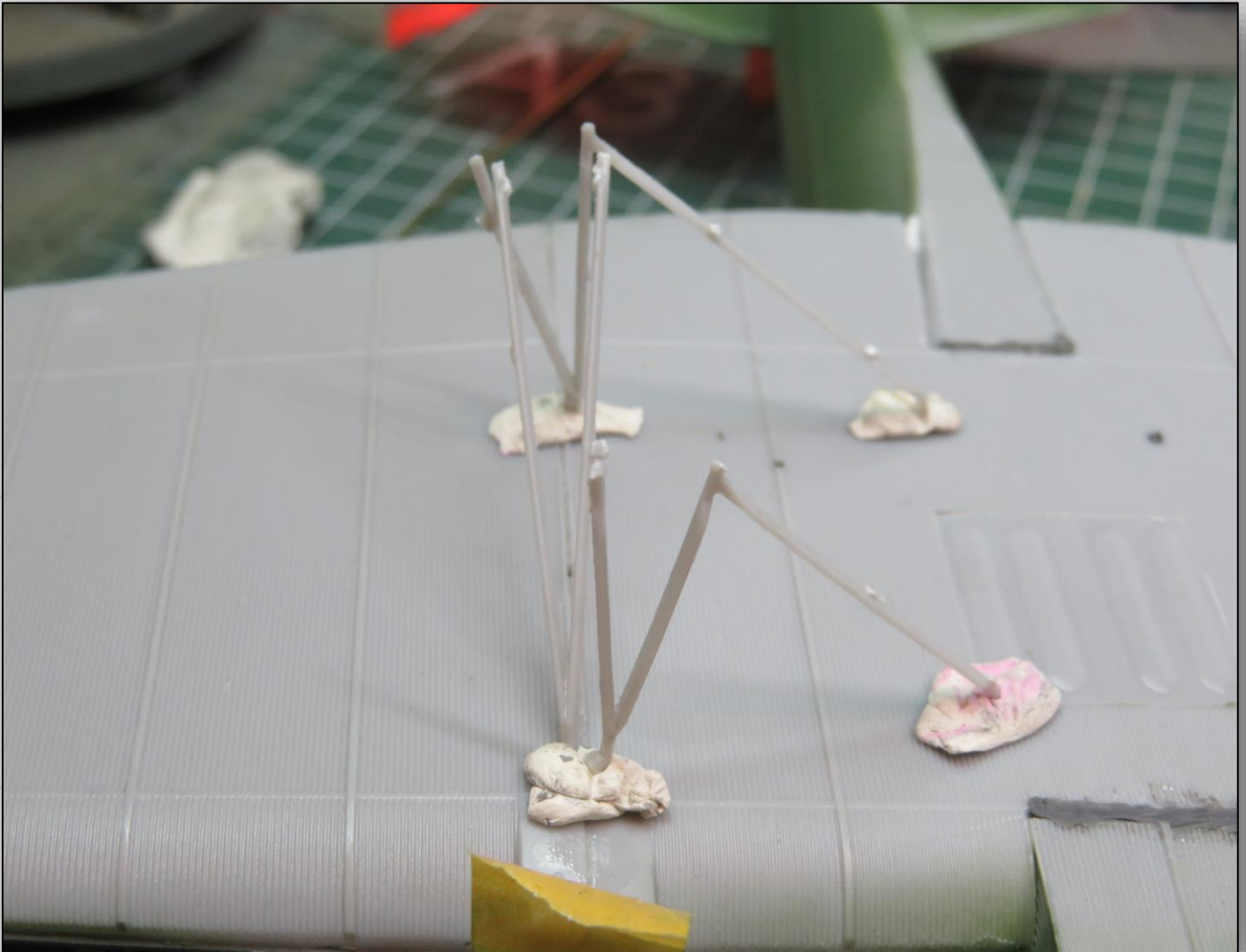
The wings and tail-planes come next, no problems there, again the fit is excellent with no putty used.



In the meantime, the gun positions have been built, using various pe parts. This is also where the carpet monster rears up its ugly head, so I had to crawl around on all fours to retrieve bits and pieces that flew from the tweezer. Several parts had to be scratch built again.

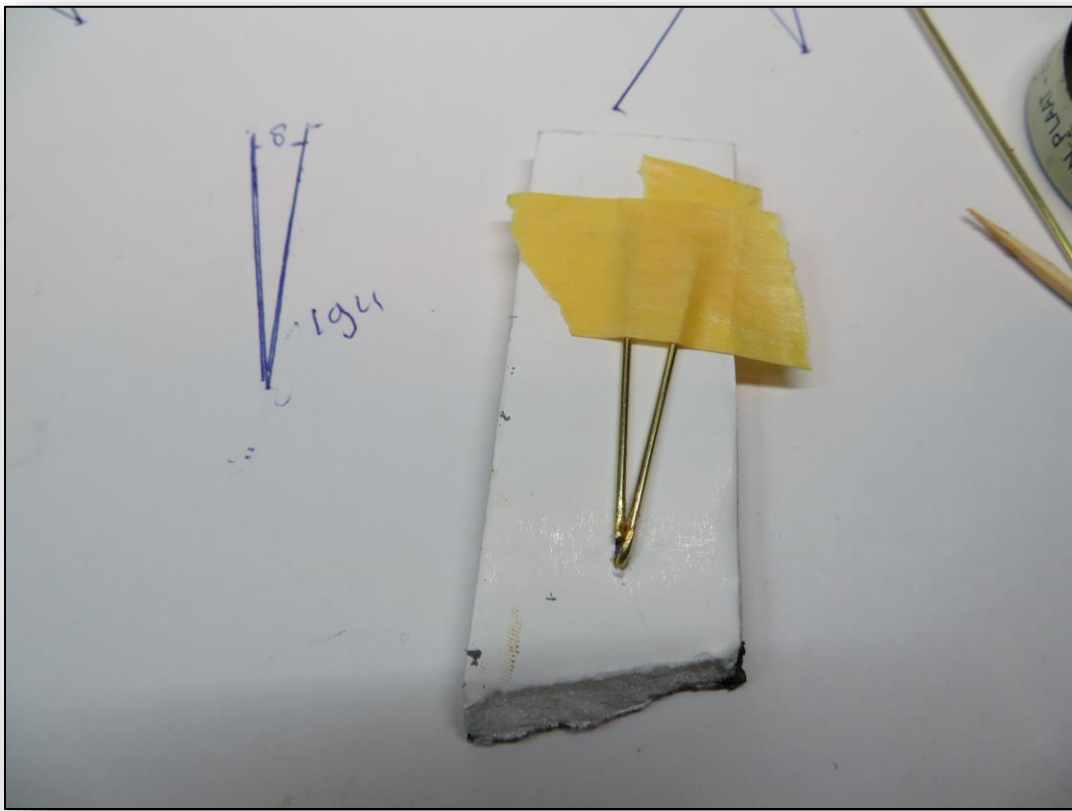
And now comes another really tricky part, the construction onto which the floats will be attached.

As the drawings were unclear and confusing I first dry fitted the whole assembly using small blobs of bluetac to see how the various components had to be connected to each other.



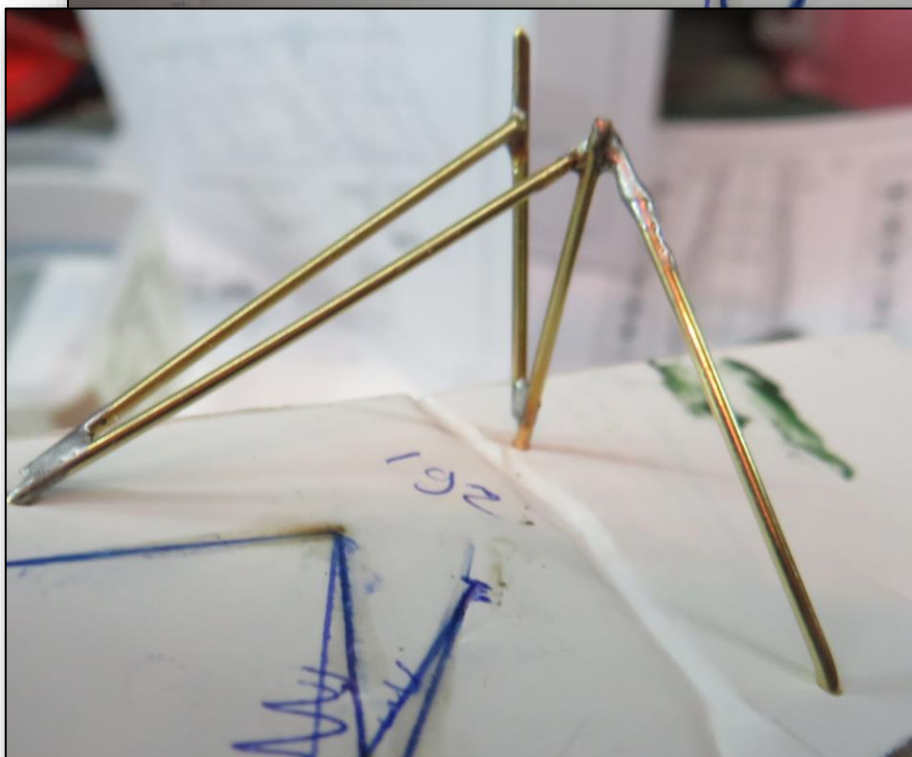
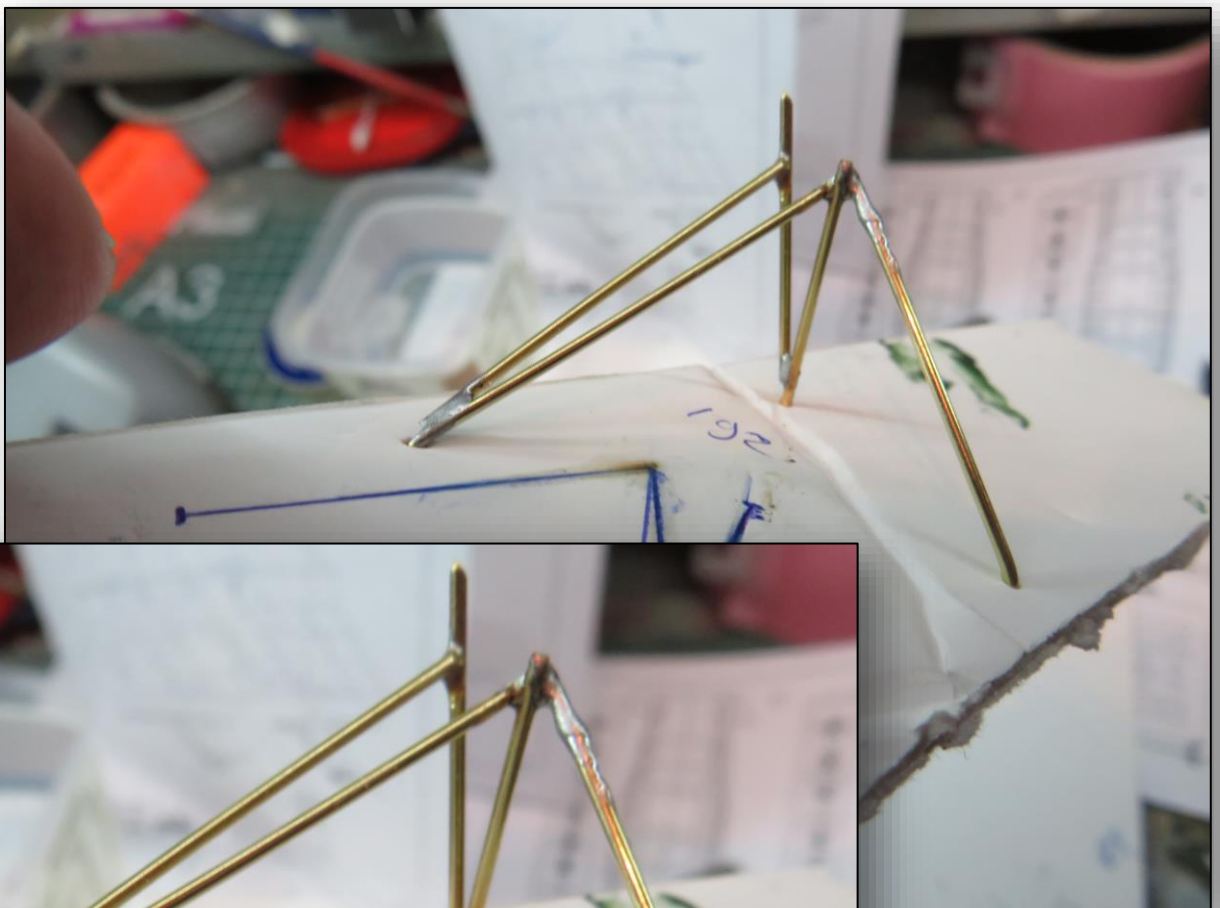
This was made more difficult due to the fact, that there are no locator holes to help finding what goes where.

Since the model will be quite heavy I had no trust in the flimsy struts that form the float supports so I decided to scratch build them from 1mm thick messing rod.



So first I drew the parts on a piece of paper, then positioned the rods, which had been cut to the correct dimensions, on this drawing and soldered the various rods together

Then onto the plane to ascertain correct fitting, after which I drilled holes in the underside of the fuselage and in the floats and secured them with super (CA-) glue.





Now it is time to get my cheap trusted Chinese no name airbrush out and start the final assembly of the smaller parts.

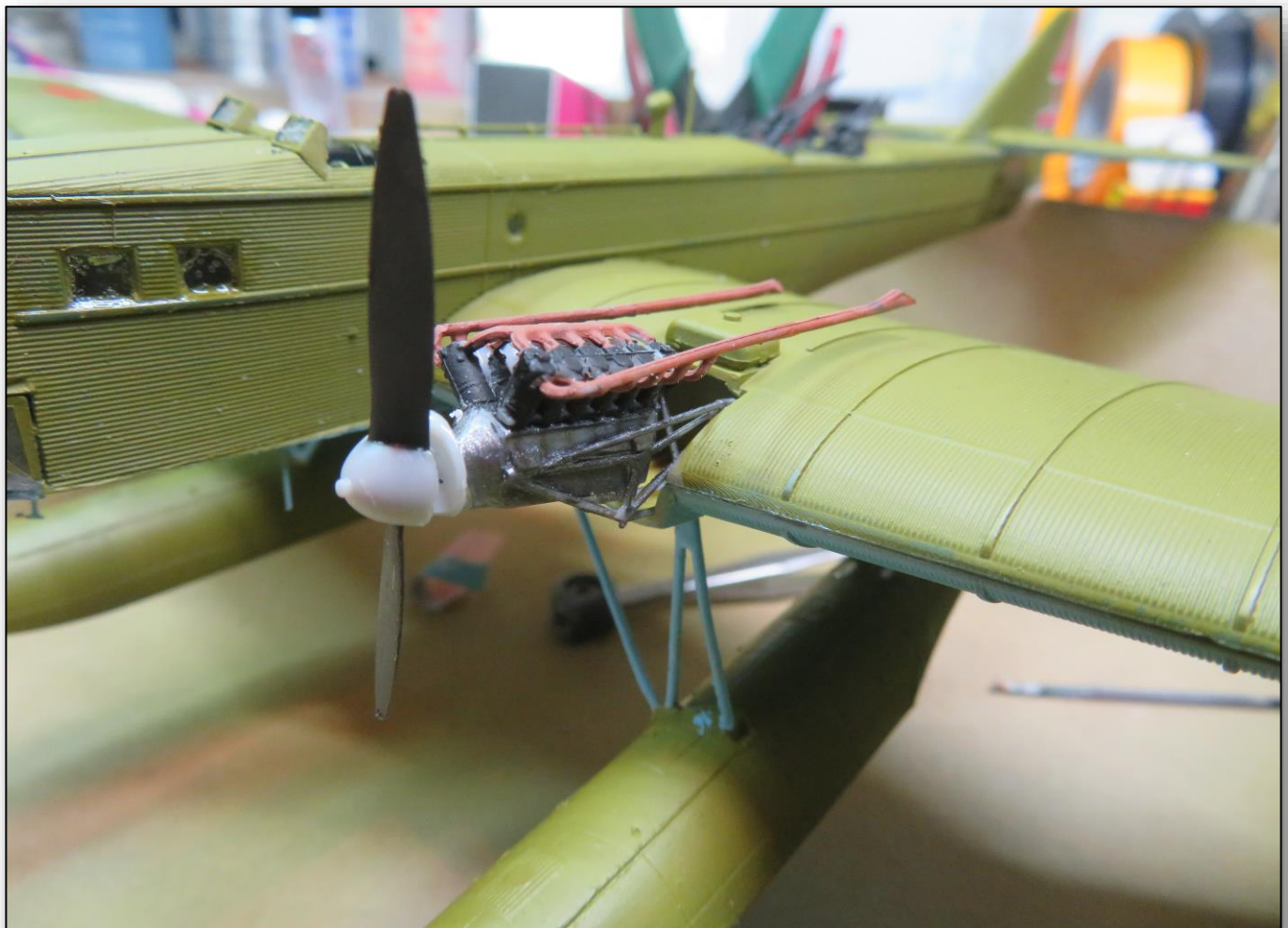
First the underside of fuselage and wings were sprayed with Vallejo grey primer. Then I used Vallejo Nato green primer for the topside.

The final layer of paint on the bottom was Vallejo sky blue mixed with pale blue to tone down the harshness of the sky blue in a 60-40 mixture.

The top parts were sprayed with a 60-40 mixture of Vallejo yellow green and interior green.

The interior of the cockpit and the fuselage had already been sprayed silver with black controls before assembly.

Now the port engine was added, together with the gunners' positions, antenna's and the floats connected to the supports.



The decals (nice and thin) were attached, they needed some microsolv to set properly in the corrugated surfaces, after which I sprayed the lot with a dull varnish. I then weathered the whole aircraft with a dark brown wash on the top and a dark grey one on the bottom and added some additional wear and tear by dry brushing the leading edges of wings and tail-planes with silver and using pastels.



Conclusion.

This is a very nice kit of a unique Soviet Russian plane. I would recommend it only for experienced builders, due to the fact that the building instructions are not always clear, and the sometimes complicated construction, like the engines, the float supports and the gunners positions.

Nevertheless, I really enjoyed building it, I did not use any putty to fill gaps etc, I only used a bit around the holes in the floats where the supports were attached. I look forward to acquiring the arctic version, with closed cockpit and no armament so it almost seems a different plane. I am planning to incorporate it in a diorama doing an engine change, but that will be a different story.



Quick Guides

Real Wood Effect by Chezzie Chez

It's very simple and you can create any type of wood really with three very simple stages. The grain doesn't have to be perfect as it's a natural piece of material we are trying to recreate.



First, I paint a light sand coloured acrylic base coat. I use Lifecolor Sandgrau.



Then Paint on your grain and knots however you feel fit. Some thick lines some thin lines. I use Lifecolor French Brown for this stage.

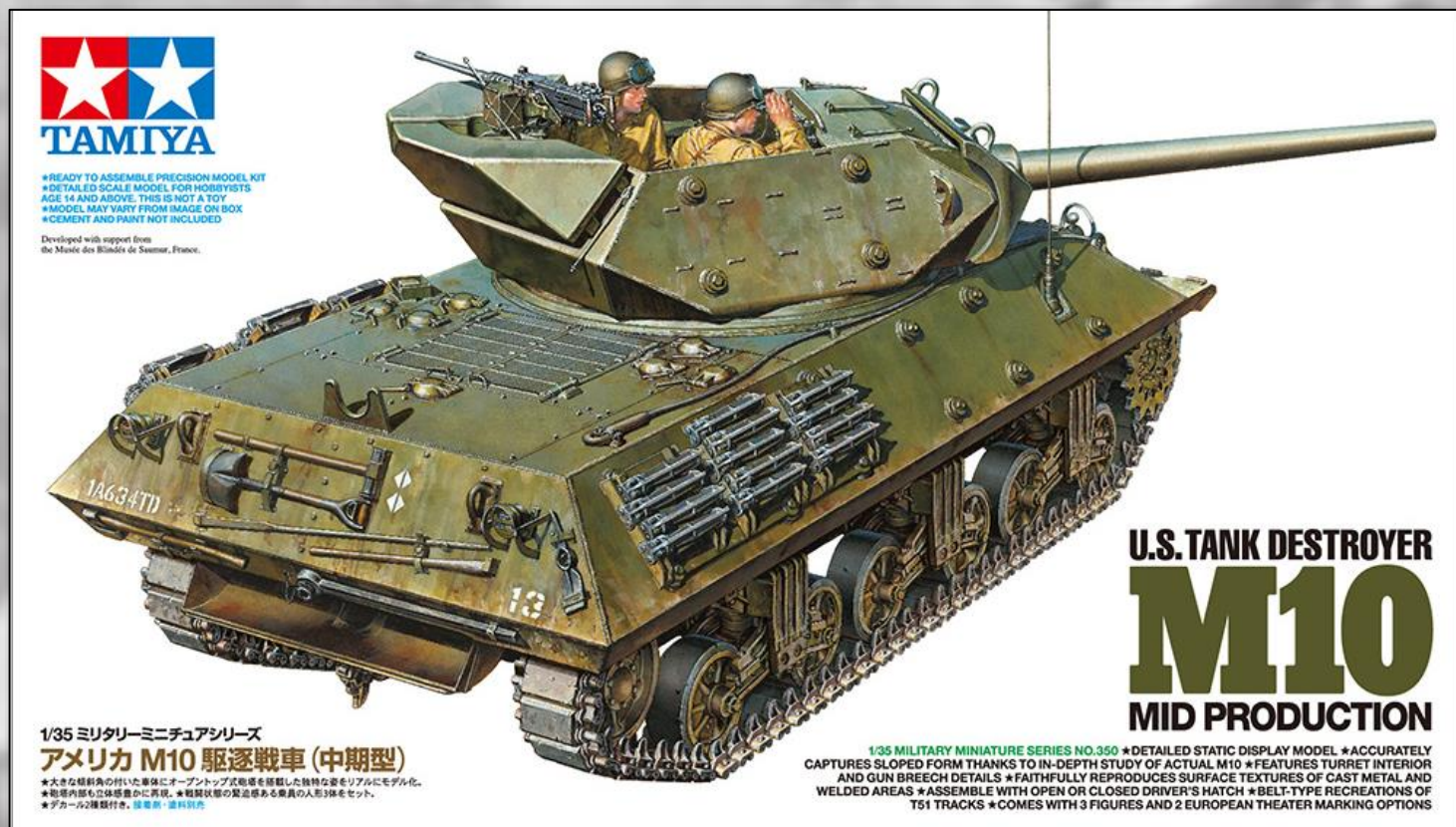


Finally, I apply a Burnt Umber oil wash. The thicker you make it the darker the wood.



The Young Guards Musket was first given a base coat of acrylic sand. This was followed by adding the grain effect using French Brown. Once dry a heavy wash of Umber was applied. Gun Metal oils were added for the barrel and Brass for the fittings and butt plate. Finally, a thin coat of varnish to the wood work was applied for protection

Tamiya M10 U.S. Tank Destroyer (New Tool 2016) by Torsten Schumacher



I have been building scale models since 2013. I started with aircraft in 1:48, continued with tanks in 1:35, came to submarines and nowadays I build almost all divisions and in almost all scales.

When I saw this kit for the first time, it immediately intrigued me. A tank destroyer with an open turret. Unusual, but a challenge compared to the usual tank build.

The M10 was not really convincing in its role as a Jagdpanzer. Inferior to its counterparts (Tiger and Panther) in the WWII battlefield of Europe in terms of armament, the M10 would play the role of infantry support.

I did not want to build the kit completely Out Of The Box. It would need a few extras and be bit boring completely painted in Olive Drab. I would give the weathering increased attention, to make the vehicle look a little more attractive.

After reading the instructions and building the lower tub, it was clear that this was, typical of Tamiya, a kit with excellent fit.

I decided, contrary to the usual, to build and assemble the wheels without previously painting. This approach works quite well, as long as the wheels remain rotatable in the chassis. So, with a little skill, it is possible to add the black coating of rubber for the wheels later.



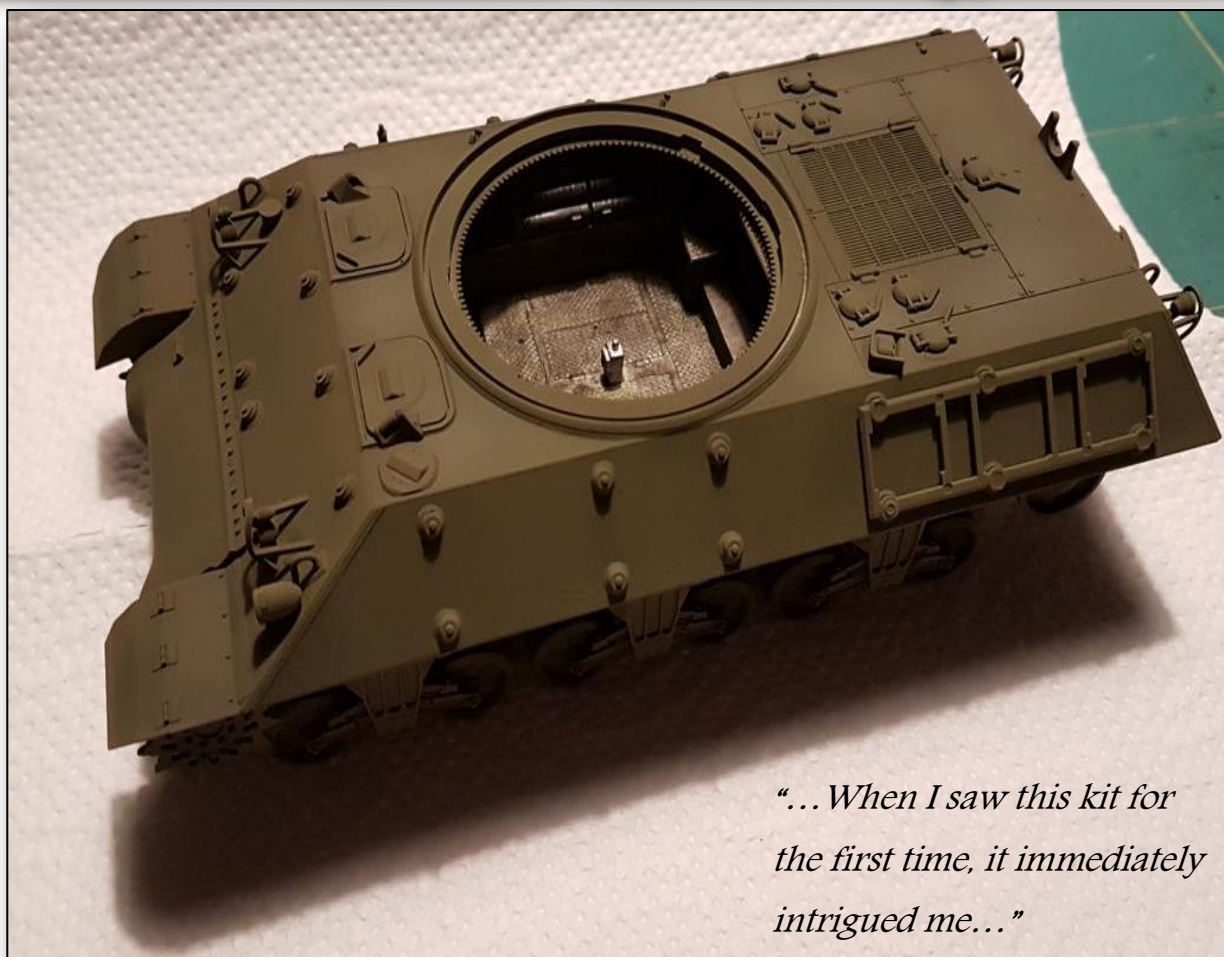
After building the upper tub and putting it together with the lower tub, I primed it with Tamiya Grey rattle can primer.



Next, I painted the interior with Citadel Acrylic colours using a brush. Although it would have been easier to do this before mounting the upper tub! After painting the interior, I reckoned that a continuous combat mission under all weather conditions would lead to a tank really dirty in the interior, so I weathered the interior with various washes.



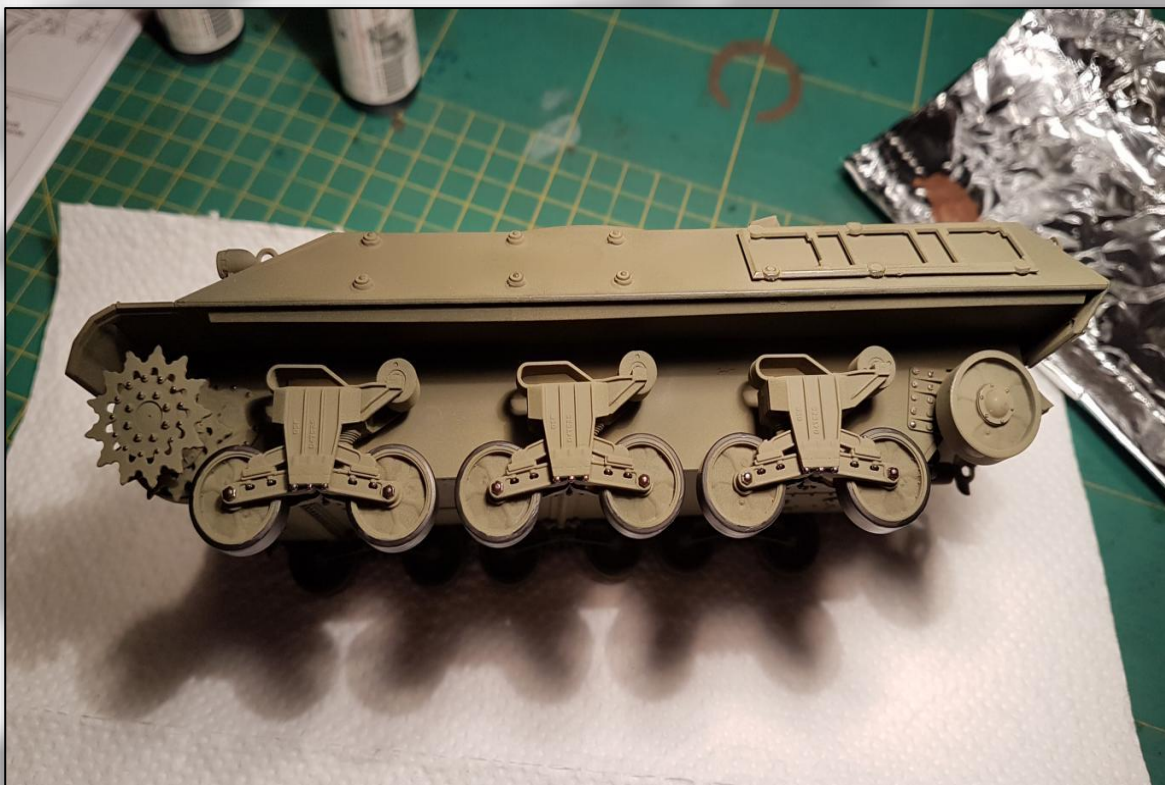
For the main color on the hull I used the Airbrush and Tamiya XF-62 for the main colour. Then I mixed XF-62 with a small amount of XF-59 Desert Yellow Flat and fogged the model with it.



"... When I saw this kit for the first time, it immediately intrigued me..."

I painted the tools using Citadel acrylic paints with the brush. I used the colors 50028

Leadbelcher Flat for the metal and 50018 Bugman's Glow Flat for the wood parts.



Next, I painted the wheels with Army painter Acrylic Color Flat Black and I highlighted the rivets with metal tones. For this I used different Citadel Acrylic Color metal tones.

Weathering! After some additional drybrushing on the undercarriages with acrylic silver, I used my beloved pastel chalks. First black, that I applied arbitrarily and spread with a soft brush.



The Pastel Chalk are grated to a fine chalk dust into a jar. Then applied with a soft brush.

This step was repeated with reddish-brown pastel chalk. Don't apply too much, but if you do, you can spread the chalk over a large area with the brush to reduce the effect.





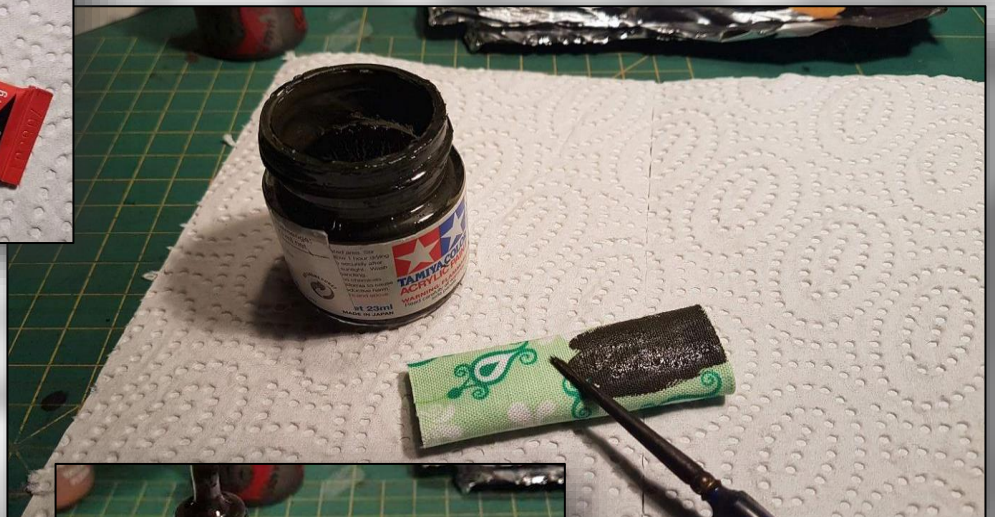
I then applied some light green chalk to lighten the effect. But only for the highlights. It is best to take a break and wait for daylight to see the result of the work under optimal lighting conditions. Nothing beats daylight!

Now it was time to think about additional equipment. I opted for tarpaulins because I have always wanted to try them out. What did tarpaulins consist of at that time? Fabric! Time to rob my wife's fabric remnants and cut them into strips about 4-5 cm wide!

The fabric was then folded into tarpaulins and fixed with superglue. For painting the main colour, I used Tamiya's XF-62.



Once dry I gave the tarpaulins a wash with Army Painter's Quick Wash "Dark Tone". This highlights the structures of the fabric very well.



For the bindings of the tarpaulins I used elastic sewing thread. I then weathered the tarpaulins with pastel chalks. For this I used the same colors as for the model.



Once the tarpaulins were finished, I fixed these with glue on the tank. I then had the idea of making wooden logs. For this I used 6 mm ribbed roundwood, which I painted and weathered in the same way as the tarpaulins. I attached the logs using elastic sewing thread, which was also weathered with pastel chalk. I also attached a few ammunition boxes on the tank, which were leftovers from other kits.



For the two halves of the turret and the interior I used Tamiya X-62 as the main colour. After painting the details, I used 'Necron Compound' by Games Workshop to drybrush the metallic effects.



To paint and weather the turret I used the same steps as for the Hull. The painting of the additional pieces of equipment for the turret were repeated as described earlier.

"M10 Tank - Destroyer"



"M10 Tank - Destroyer"



"M10 Tank - Destroyer"



"M10 Tank - Destroyer"



1/35 - Tamiya - T.S. - 2017

"M10 Tank - Destroyer"



"M10 Tank - Destroyer"



1/35 - Tamiya - T.S. - 2017

“M10 Tank - Destroyer”





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Fact or fiction?

Slayer-sword winning
Ruben Martinez kicks
off our collaboration
with BigChild Creatives
with his fantasy/historic
crossover, Iron Heart

La Conquista de Buda



We showcase the
inspiring work by
award-winning
Antonio Zapatero and
Gustavo Gil Campos

Fully charged



Join us as we charge
with **Gian Luca**
into the seventh
crusade at the
Battle of Mansurra!

CREATING BEAUTIFUL ART TOGETHER...

A method for Masking around Curves by Vaughan Morgan-Jones

Getting sharp, crisp lines between colours on a build is something that vexed me for many years. It is especially important on smaller scale models, as the feathering between camouflage colours is not always obvious at 1/72 as it may be at 1/48 scale.

I use this method for canopies, camouflage on planes, demarcation lines on figures, and have seen it on ships, trains, cars, etc. This technique is particularly useful over uneven surfaces (see the last picture) as thin tape is easier to contour.

There are masking tapes made for curves available, but I find them a luxury, especially when you can do it yourself. This method has two advantages, you save a bit of money (which can go towards your next project), and it de-tacks the tape in the process. This is important as it prevents paint or primer being lifted off when you remove the masks.

I'm masking a Tornado F3 for a black fin and central spine in this tutorial. The curvature on the spine is not sharp, but still challenging. I cut the thin strips to the full length of the aircraft. This is so I don't have to join ends part way along – it's not as difficult as it may seem, but sometimes the strips do try to curl by themselves. Just keep tension on having secured the first end.

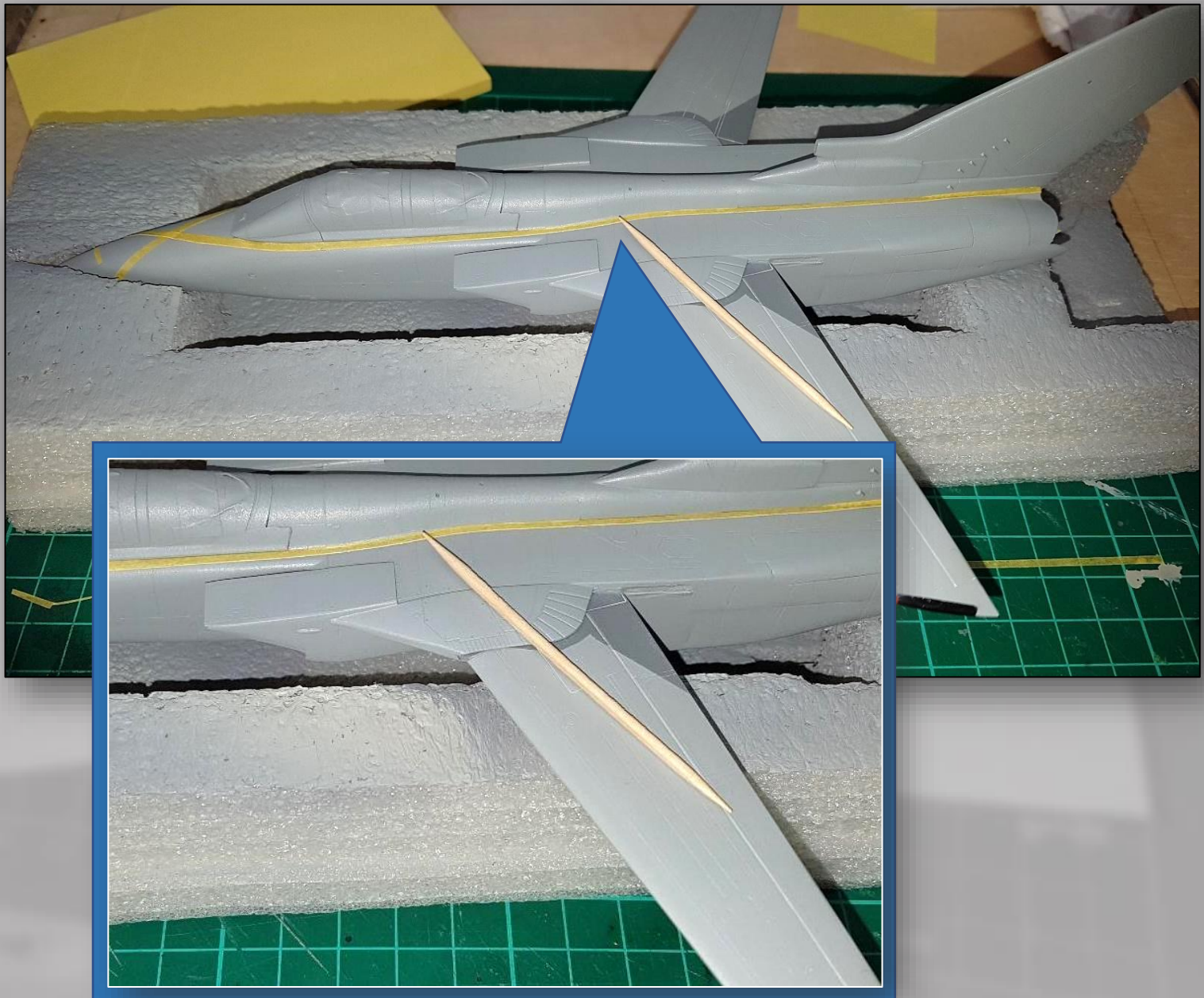
So, on with the method. You will need:

- A cutting mat
- Scissors
- A sharp knife – a new blade is recommended
- A straight edge – preferably metal, to run the blade along
- Tweezers – not essential, but they do help
- A toothpick – essential
- Masking tape of your choice – I'm using 6 mm wide, but any width will do



Having prepped the model's surface (clean it from dust and other floating baddies), there are 3 basic steps:

1. Thin strips: Take your time on this stage. It pays dividends.
 - a. Cut the tape to length
 - b. Lay it down on the mat – firmly (as in the picture above), so it doesn't move – this is the de-tack part
 - c. Cut a strip about 1 or 2 mm wide. This width allows it to be curved with no kinks
 - d. Secure the start end in the correct position up against the edge, make sure it is secure, as you are going to gently pull away from it – sometimes I put another piece of tape across it to anchor it
 - e. Hold the other end of the strip between your fingers, and gently guide the tape down with a toothpick, following the curve – don't worry about getting it down firm, concentrate on the curve
 - f. Once it is down, go back over the whole length again with the toothpick.
Gently rub down with the side of the tooth pick to ensure proper adhesion.
This makes sure the tape is down properly to prevent any bleed – you will have been concentrating hard on the curve, not the attachment – this yellow tape darkens when it is down properly, a good indicator



2. Overlap: Lay 6 mm (or thicker) tape overlapping the thin curved tape. Remember to de-tack the tape. This is easy because you don't have to "be careful". Just make sure it's a good overlap. Again, use a toothpick to smooth down the tape, and to fold down any kinks.



3. For larger areas I use Post It Notes. Again, this can be done rough and ready, overlap already laid down tape. Make sure you tape it down, as the Post It adhesive is not strong enough to adhere to the surface, or the tape. Make sure you tape any joins. Airbrush pressure will lift it, and the paint will go where you don't want it.





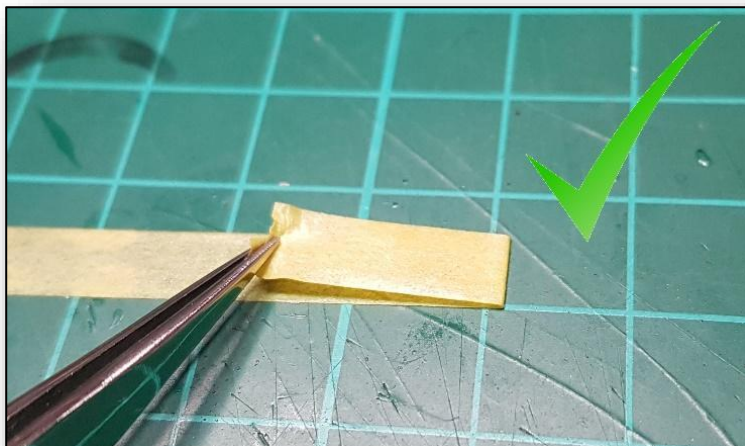
The Result

Always remove the mask before the paint has completely dried/cured. This allows any minor build up against the mask edge to settle a bit. It won't help big build up, but that's another tutorial on painting and airbrushing.

I remove the tape about half an hour after application – I use enamels. Be careful you don't touch the painted area.

The method.

1. Use the toothpick to gently lift the tape from the model's surface
2. Use the tweezers to remove it
3. Pull the tape off in the direction of the tape still laid down. Don't pull upwards!
Double it over almost flat to the surface
4. Gently pulling in the direction of the tape like this greatly reduces the chances of pulling up the paint underneath – it's not guaranteed though, that's why we de-tack the tape before application



Another application.

To mask the central underside of the fuselage I used thin strips for the shape. This was particularly useful over the uneven surface. The tape was thin enough to conform to the “bumps” shapes. Then the thicker tape just has to abut to the thin tape.



Quick Guides

Weathering decals by Brian MacGabhann



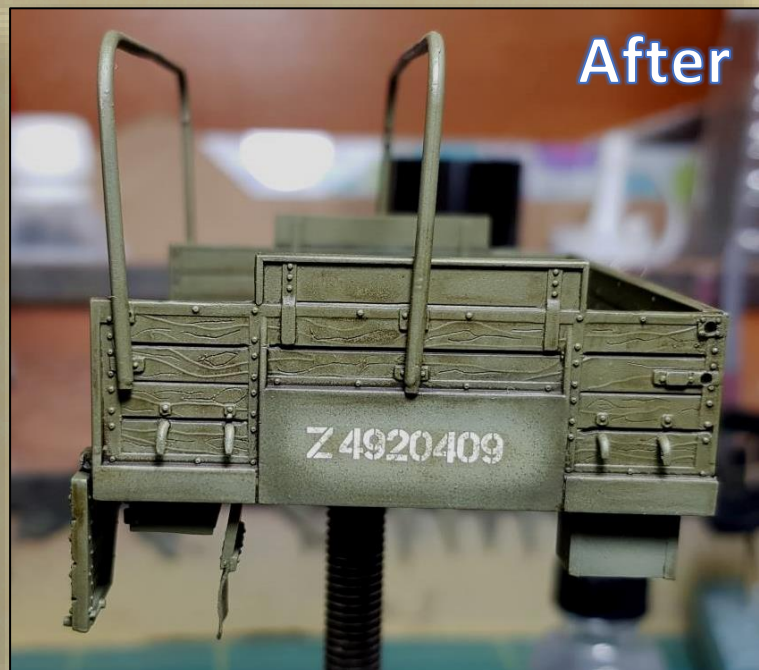
A question often asked is: how do you tone down decals, especially white ones, so they don't look as stark against the background colour of the vehicle?

What I do is to apply the decals immediately after the base colour and gloss coats are applied, and then apply any weathering or chipping over the decals. This helps them blend in nicely.

But I give them a head start by applying a variation of the sponge chipping technique.

I take a small clump of sponge clamped between a crocodile clip and dip it in the base colour of the model. Then I dab this in a paper towel to remove almost all the colour, then dab the sponge gently over the decal, gradually building up spots of the base colour to give the decals a faded look.

Here are some before and after shots to illustrate the process.



Masterclass

With Geoffrey Charman



Stormtroopers, Pioneer Corporal, Coldstream Guards 1815

Vallejo acrylics were used to do most of the bust, but I have used other makes which I will mention as I go along.

Where I use Vallejo Model Air paint I shall prefix with MA and for Vallejo Model Colour it will be MC.



The parts from the box cleaned up, holes drilled in the base, neck and wrist to allow cocktail/kebab sticks and an ice lolly stick to be glued in place to hold while painting. I primed the parts with Halfords white automotive primer.

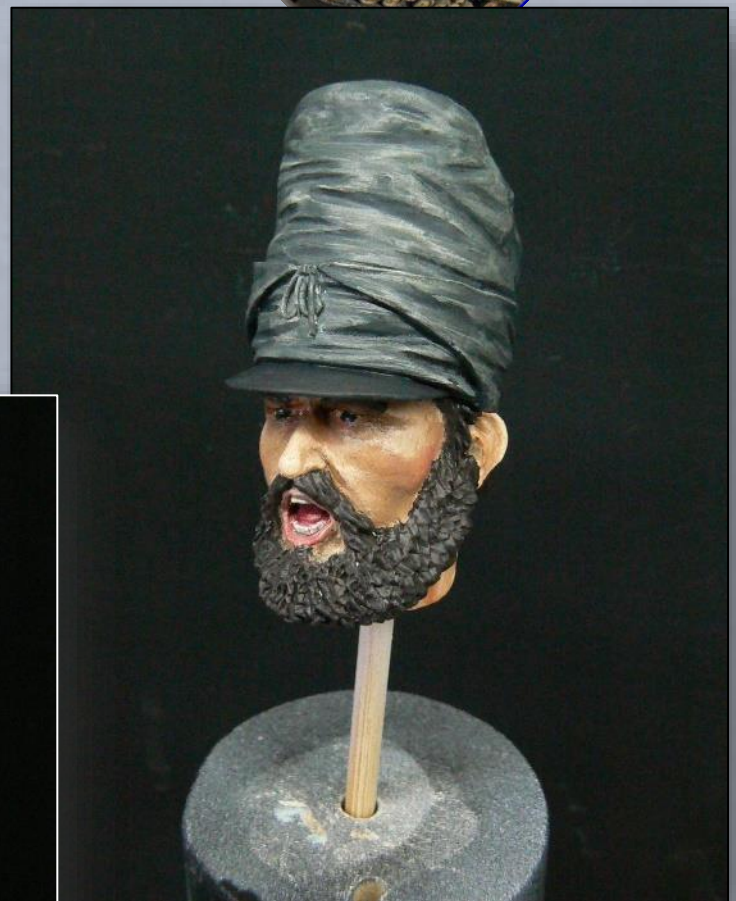


I start by painting the head, eyes first, in acrylics, then the rest of the face in Artist's oils (*See my Masterclass article in issue 2 of the SMTG Magazine*).

Next, I paint a base colour for the hair and the beard using a mix of brown acrylics, this will be highlighted and added to later.



Next the shako cover creases were given a shadow colour of MC 862/168 Black Grey, followed by an overall wash of MA 053 Dark Sea Green. The peak was also done in Black Grey. This will be completed later.



"...I went over all the red parts of the tunic with a wash of the scarlet to blend and soften the colours..."

Now for the body
of the bust, this is it
in white primer.



And this with the main
colours blocked in. The
tunic creases were first
painted with MC985/146
Hull Red straight onto the
white primer, then when
dry a fairly strong wash of
MC926/033 Red was
carefully painted over the
main tunic.



The collar, cuffs and epaulettes were then painted using Docrift's Artiste Night Blue. The lacing, collar, cuffs and epaulette edging were given a coat of MC883/152 Silver Grey. The cross belts were painted with a Silver Grey/White mix, just to show a difference. The stock at the neck and the epaulette fringe were given a weak wash of MA Dark Sea Green. Finally, the fringe was given a lightly applied coat of the Silver Grey/White mix, more like a dry-brushing.

Using MC817/026 Scarlet, I painted the crease tops and the flat parts of the folds that would receive the light, then when dry I went over all the red parts of the tunic with a wash of the scarlet to blend and soften the colours.

I gave the blue parts a wash of MC898/048 Dark Sea Blue to darken the blue as I thought it was too light.

The belt was painted with MC995/167 German Grey and the buckle, belt loop and cross belt plaque a wash of MC824/128 Orange Ochre as an undercoat.

This was left to dry overnight before tackling the white belts and lacing.



While waiting for the bust to dry I returned to the head and added lighter brown colours to the hair and beard with a very thin brush. Then when dry, I gave the shako cover, hair and beard a dry-brushing of Artist's Oils White mixed with Naples Yellow.



Now back to the main body. The small lines on the lacing, cuffs and epaulettes were given a pin-wash of MA053 Dark Sea Green, to give some definition, then the lacing was given a careful coat of a mix of White and Silver Grey, more White added than Grey.

The belt badge had a coat of MA Ochre/Pearl Medium mix then a wash of Citadel Agrax Earthshade, followed by the flat areas of the badge given another light coat of the Ochre/Pearl mix.

Buttons next, an undercoat of MC836/161 London Grey, followed by a pin-wash of Citadel Nuln Oil to the back of them. Finally, a coat of London Grey/Pearl Medium mix over the front of each button.

The cross-belts were then painted with a slightly whiter shade of the lacing colour, just to give a slight variation and then when dry the head was fixed in place.



Now for the equipment, firstly the small knife in its leather sheath. The sheath was given a coat of neat Artist's oils, Burnt and Raw Umber mix, rubbed in well with an old brush, then the handle was painted in an MC918/005 Ivory/MC843/133 Cork Brown mix, with the handle guard and endplate given a mix of German Grey and Pearl Medium to give a steel look. The belt-loop was painted in German Grey. These still need a slight dry-brushing.

Next up the axe. The wooden handle had an undercoat of Vallejo Panzer Aces 311 New Wood, then using an old brush and a neat mix of Raw and Burnt Umber Artist's oils this mix was brushed onto the handle. An undercoat of MA053 Dark Seagreen was given to the axe head and a mix of MC995/167 German Grey and Pearl Medium was applied to the head to give it a forged steel look. A mix of MC836/161 London Grey with Pearl Medium was used to give the axe a sharpened edge. This was now left for the oil paint to dry before continuing with the hands.



The Hands were painted using the Artist's oil mix I used on the face. After leaving overnight, neat Payne's Grey was lightly dabbed over the hands with a small old brush to give a dirty hand look and using a dark blue I gave the right thumb nail the crushed thumb look, I'm sure we have all had one of those.

Once dry the hands were fixed into place.

Finally gave the bust a light dry-brush with a Naples Yellow/White Artist's oils mix.



Geoffrey Charman

Pin Wash Tutorial by David Reader

The following tutorial on pin washing is based on my recent build of a 1/35 scale Jagdtiger tank.

I have found that pin washing technique can vary somewhat depending on one's desired results. As such, I will first outline the products and tools that I commonly use. I have two brush types which I find indispensable for pin washing of panel lines, other small recesses, raised bolt details, and around other finer details on tanks. For finer panel lines and smaller details, to allow maximum control, I apply the pin wash with a 000 round tip brush. For blending, stippling, and streaking of any excess pin wash, I subsequently use a #2 round tip brush.



For the actual pin wash, I use oil-based products, mainly Winsor and Newton's raw umber oil colour thinned to about a 3:1 or 3:2 ratio with artist quality odourless thinner (mineral spirits). I also use AK's oil-based streaking grime product for dark yellow vehicles without thinning further, when a slightly darker pin wash is desired. I applied an acrylic based gloss coat before applying the pin washes which helped the capillary action of the pin wash in and around mentioned details and lines.



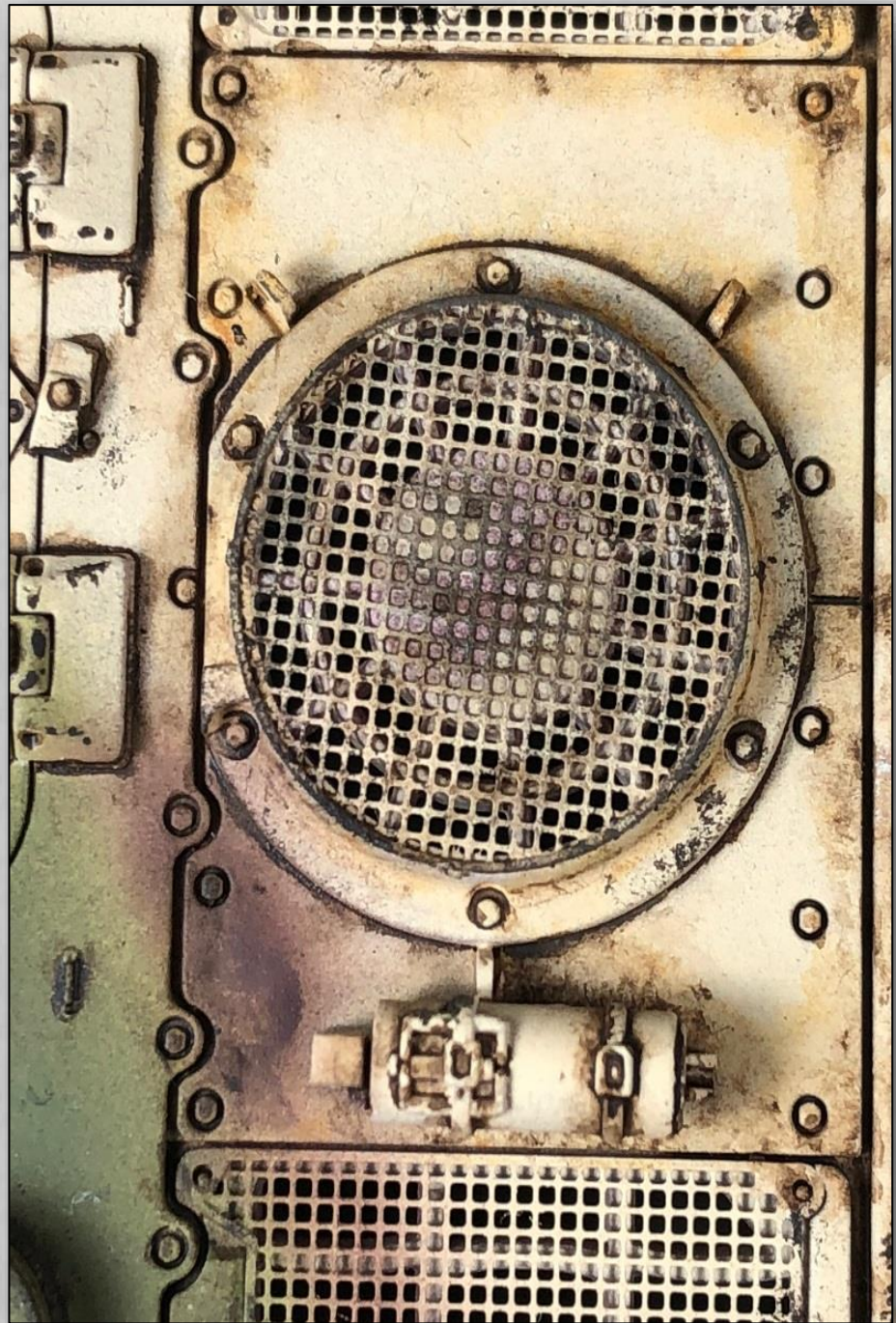
For the Jagdtiger, the pinwashing process was a long one, but the ultimate effect was worth the time and care invested. I started by applying the pin wash to the larger panel lines first.



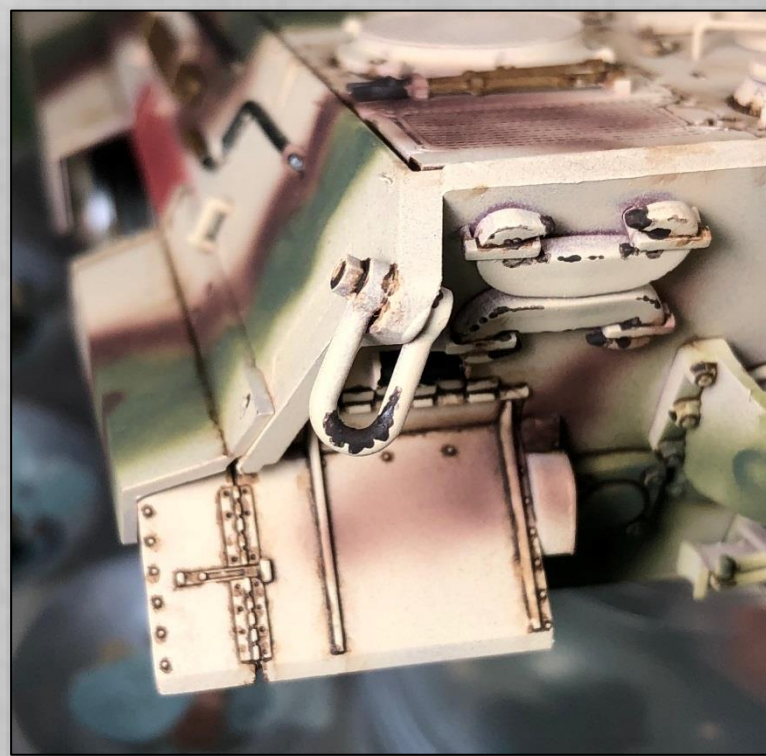
For these I could use the #2 brush to apply the wash, letting the bristles absorb the wash for a couple of seconds, then touching the yip of the brush into the panel line. The wash flows easily into the panel line, spreading along the recess. The process is repeated as I concentrate on one smaller area or surface of the tank. Next, I immediately used another #2 brush, just lightly dampened with thinner, using a stippling action to blend out any tide marks (over application areas) on horizontal surfaces, while on vertical surfaces I use a combination of stippling and streaking any small areas of the excess wash with the #2 brush.

Around smaller details such as raised bolt heads, very fine panel lines, and other very small recesses, I switch to a 000 round tip brush to apply the pin wash, allowing for even more precise application. I dip the brush in the wash and apply it in the same manner as noted with the #2 brush. However, around very fine details such as raised bolt heads, I very deftly touch the tip of the 000 brush against the side of the raised detail, releasing just a tiny amount of the wash, which flows around bolt heads. Once again, any excess small areas of the pin wash are stippled and blended out with a #2 round brush.

Between each application of pin wash with either brush, I give each brush a quick clean with the thinner to prevent any drying of the wash on the bristles. Likewise, when I use a #2 brush for the stippling and blending out of any small areas of excess wash, I always dip the brush in clean thinner, then wipe the bristles on a piece of paper towel until the bristles are just damp, before using it for stippling and blending out. Very little thinner is needed for this step.



If done successfully, then the end result of the detailing pin wash process on the tank should produce a very noticeable difference in how accented the details appear, giving almost a subtle shadowing effect. This makes the smaller details pop more, visually. The tank appears more detailed, contrasts between raised and recessed details, even if subtle, become more noticeable, creating a greater realistic depth to the viewer. No details are too small to accentuate with pin washing! For example, on the Jagdtiger build pinwashed the small bolt detailing on the rear mud guards, and around the small bolt detail on the crew helmets that I hung on foliage wire from the side of the hull. Likewise, pin wash was added to the lettering and fine detail lines on the spare fuel cans which added to the Jagdtiger: this really made the jerry can detailing pop. Time consuming, yes. Worth the effort, yes.



Quick Guides

BUMPER PACK!

By Dean Laing

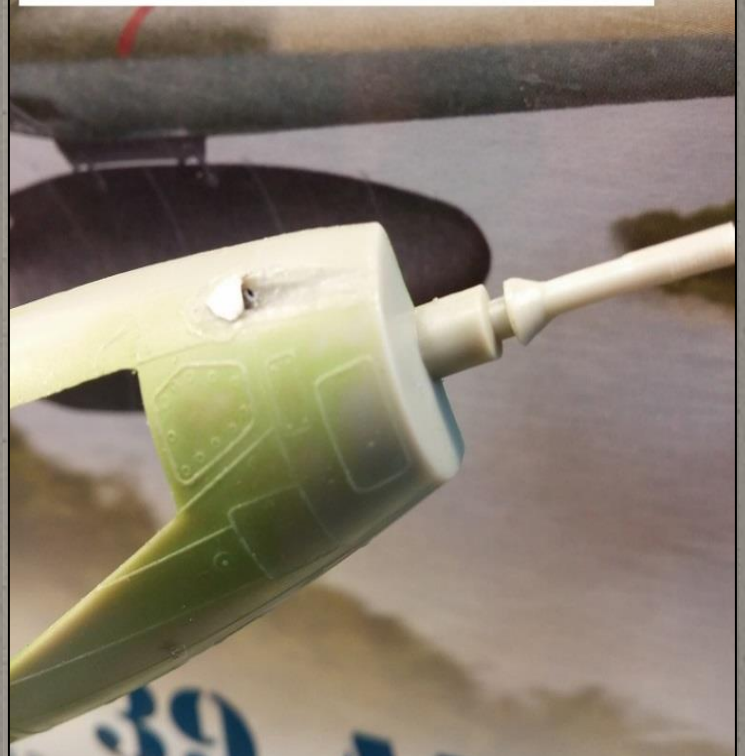
Foil blister packs from pill packs can be cut to size and used for flash-hiders, hatches, gun slings, tarps and blankets. Great for dioramas, planes, jets, vehicles and anything else. And it's free!



**TRIMMED FOIL OVER
18 GAUGE HYPO**



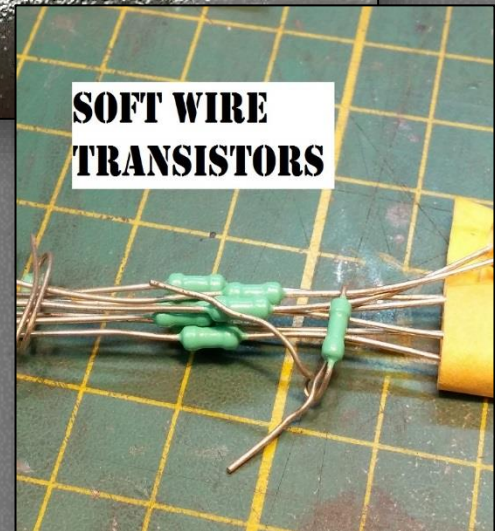
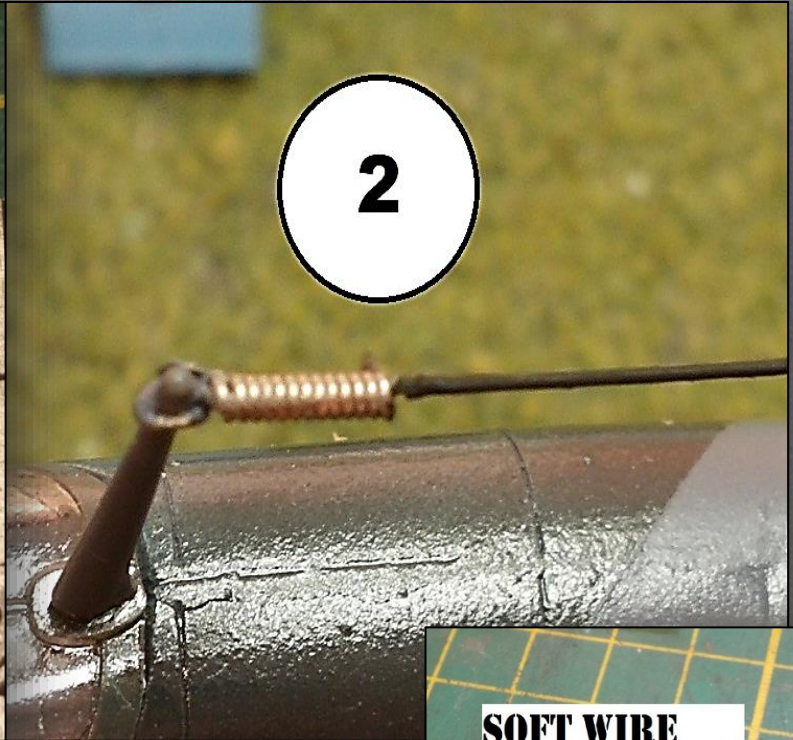
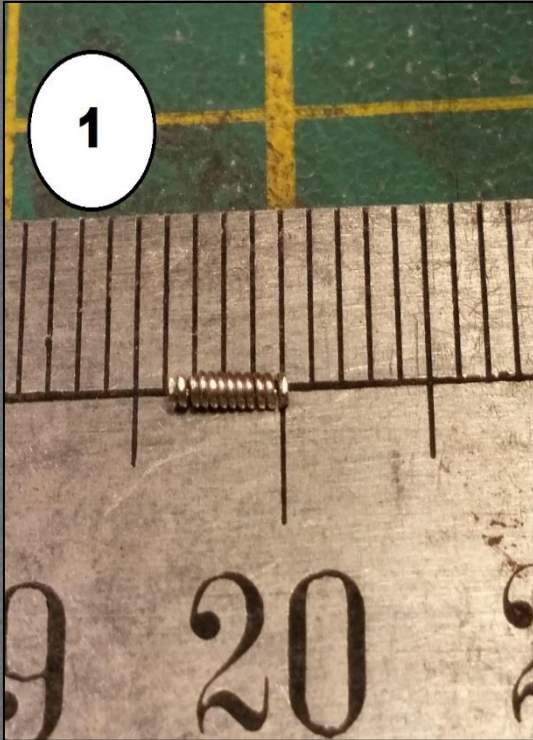
**FOIL OVER HYPO GUN
BARREL**



Metal guitar strings wrapped in wire supply me with antenna leads. Cut-through the wound part and pull hard to remove. Slip that over your antenna wire and glue in-place. Add drops of gel cyano glue to form insulators where appropriate.

(1) Check the length and trim it.

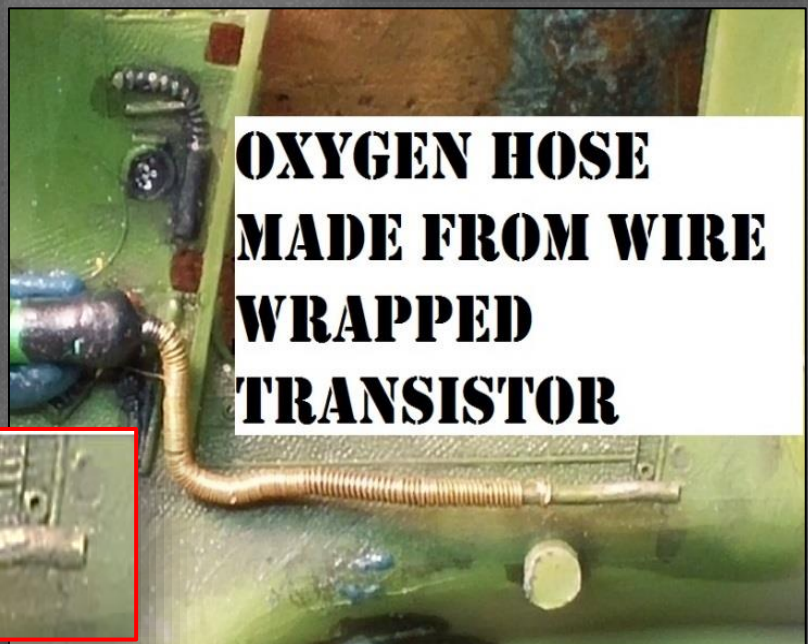
(2) Thin cyano glue flows inside to secure it. Leave a tail if you have a hole drilled to accept it.



**SOFT WIRE
TRANSISTORS**

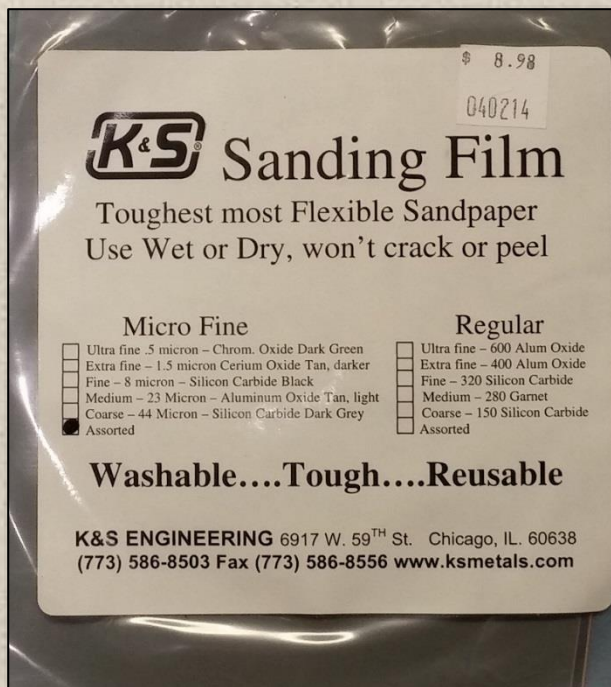


Use a transistor, wrapped in wire, to make oxygen regulators with hose.



**OXYGEN HOSE
MADE FROM WIRE
WRAPPED
TRANSISTOR**





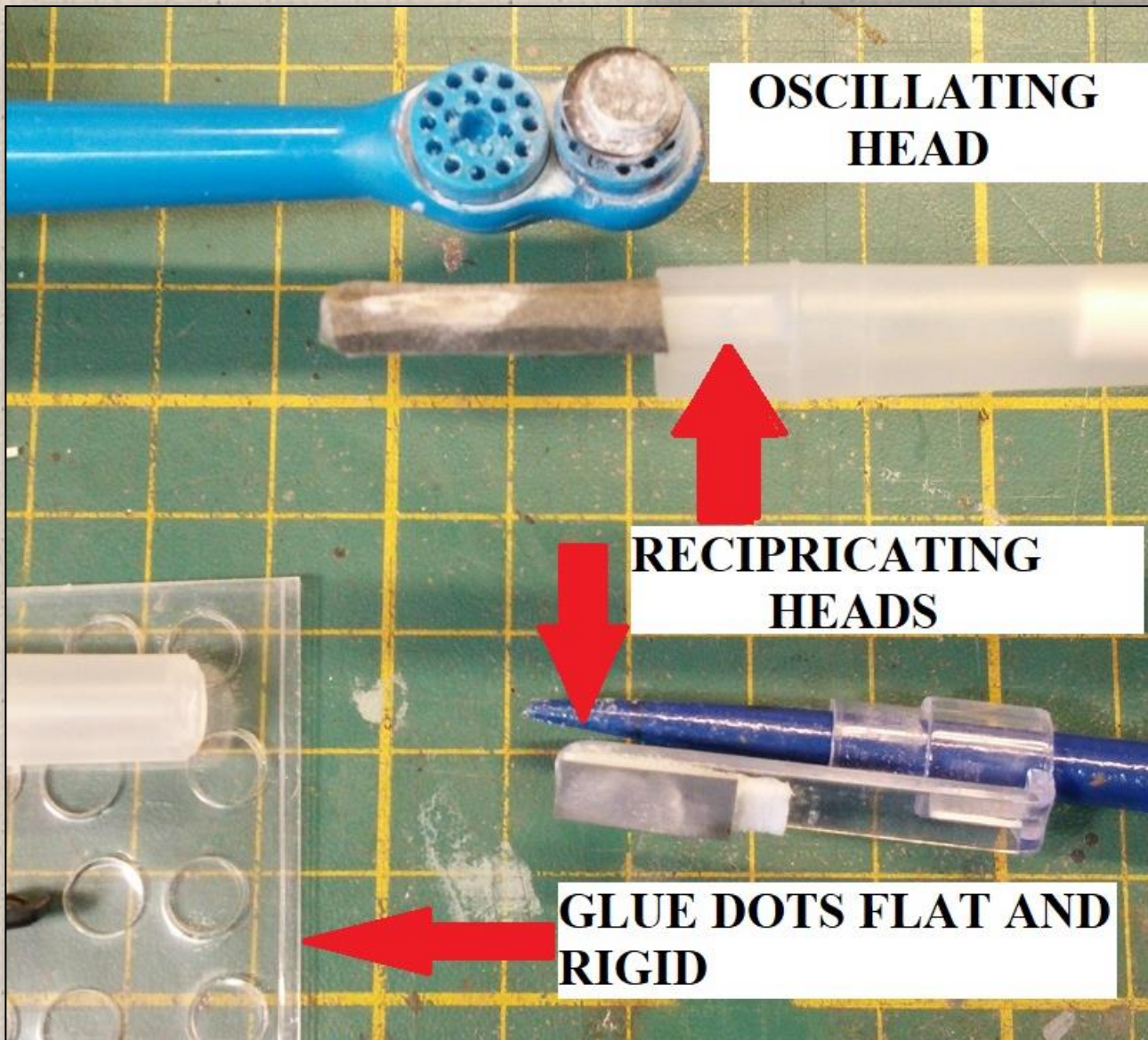
Dean's scratch fix tutorial

K&S sanding film, assorted pack of 44 microns down to 0.5 microns.

Remove the bristles from an oscillating toothbrush and secure a disc of sanding film to it. Sanding films can be mounted on double sided tape for a firm and flat surface, or double-sided foam tape, which offers a bit of flex.



Remove the replaceable brush head from a reciprocating toothbrush and secure a pen cap to it. The cap pocket extension arm should point away from the handle. There are flat and curved cap arms. Use double sided tape or foam tape to secure a length of sanding film to the arm.



Tape types and glue dots.



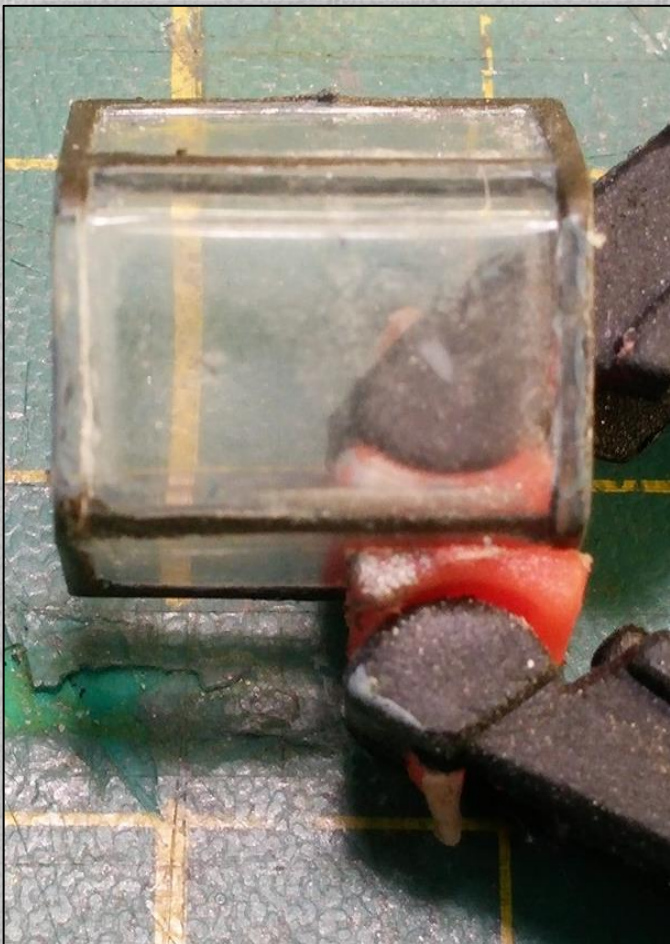
Mark the area in and around the scratch using magic marker.



Starting with the fine grit you prefer for your touch up sanding, work until the marker ink is all gone.



Next is your favourite wet/dry sandpaper. Work until the progress stops.



Use progressively finer micro fine films, starting with the 44 microns and working through the stages down to 0.5 microns. Final sanding by wet sanding with 0.5 microns

Finish by dipping in clear floor finish.



Quick Tip

Sanding dust can be removed using Blu-Tac.



Men Wanted for the Army

Articles wanted for
your magazine



SNOWSPEEDER BY DEREK LEWIS



I've had this kit in the stash for a long time now and I fancied a quick build, so I thought I would give it a go; I also wanted to experiment with a snow effect base.

So – what to use for the base? Someone had given us a cheese board for Xmas, so once the cheese had been eaten the board was there for the taking and happened to be the right size. The first thing I did was to glue on some rough shapes carved from expanded polystyrene.

The whole thing was now covered in a few layers of Plaster of Paris bandage and left to dry – I have since found out there are different grades of this type of bandage. The stuff I used which is sold for such things as model railway scenery, but there is another grade as well, which is used to make such things as a support shell for a silicon mould, this grade is much stronger when used in thin layers.



Next, I brushed on some PVA over everything, sprinkled on Bicarbonate of Soda, then tapped the excess off, this was repeated a few times until I was happy with the effect.

A friend of mine saw it and suggested I add some stones to break it up a bit, so I found some small pieces of slate, dug out the snow to inlay them, then glued them in place. I then blended the edges with more PVA/Bicarb. It was now that someone on a Facebook forum asked me how I was going to stop the Bicarbonate from deliquescing. WHAT??

I looked this up on the web, and apparently it just means the Bicarbonate could absorb moisture from the atmosphere and start turning to goo. After some consultation I received the advice that sealing it with varnish would work, so it was sealed with several coats of satin varnish.



Now onto the ship and how to mount it, I decided to go for 2mm threaded bar at the back of the ship, if I placed the bar in the middle there would have been no room for the securing nut because of the cockpit floor.

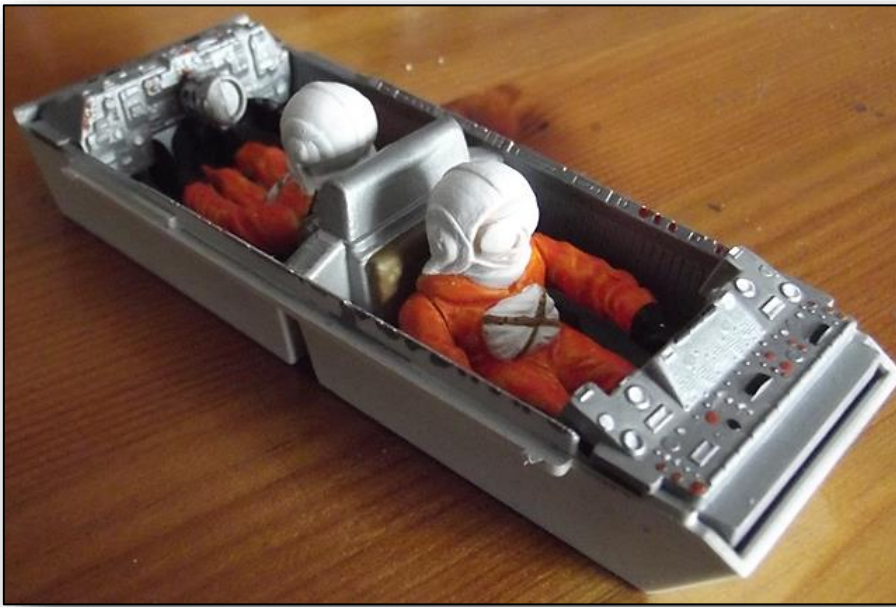
I bent the bar to the right angle and bolted it in place, countersinking the nut underneath the base. I now built the rest of the ship but didn't put the fuselage halves together in case I needed to make any adjustments I also thought it would be easier this way to handle it.

Once all the bits had been added to the fuselage halves, they were primed with Halfords rattle can white, a couple of coats of Klear added and allowed to fully dry for a day.

For the weathering I diluted some Payne's grey oil paint with odourless thinners, then applied this to any details using an old brush, not being too careful about making a neat job.

I left the oil paint on for a few hours, then with cotton buds moistened with odourless thinners I removed some of the oils, always moving the cotton buds in the direction of the airflow





The pilots were assembled, they look like gorillas but once the canopy is down you can't see much of them. I was told about an aftermarket set of pilots, these do look a lot better, but I didn't really fancy the wait for them to come from the US, so I just did the best I could with the kit ones. I'm afraid I can't remember which paints I used for the pilots.

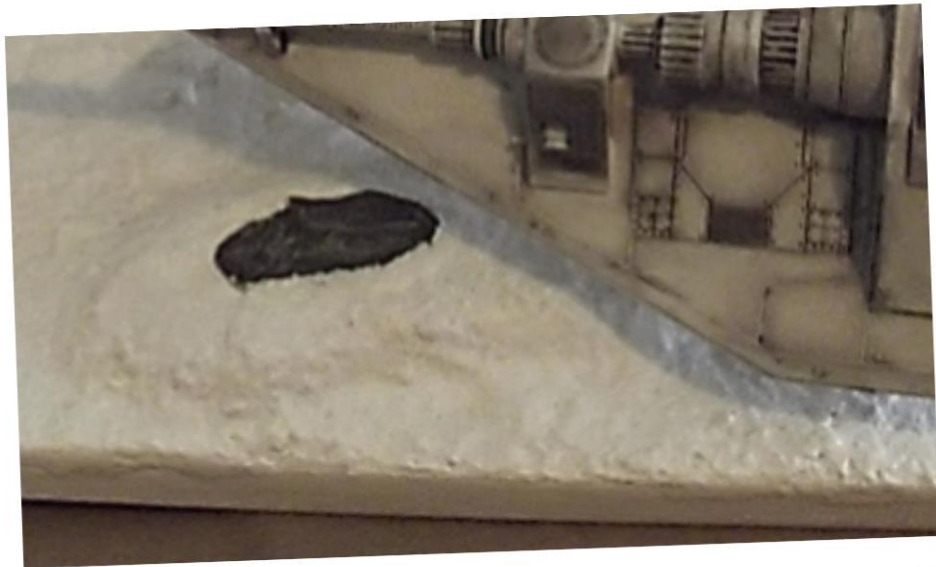
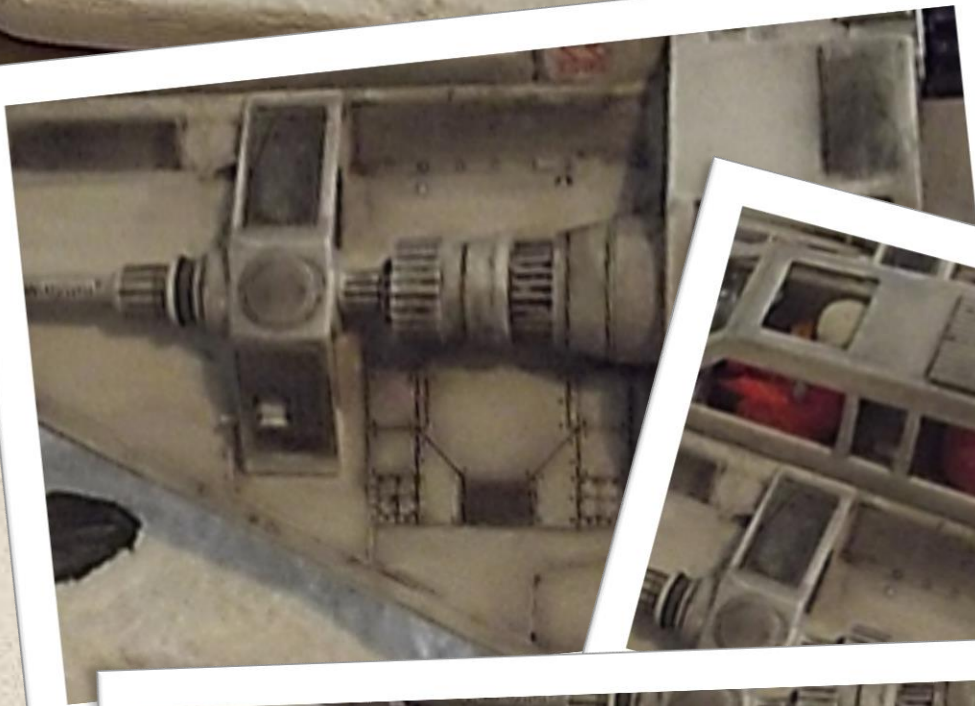
The cockpit was painted using Vallejo gunmetal, the dials were picked out in various colours then a light oil wash applied using the same method as on the upper fuselage to bring out the details.



The cockpit was now glued in to the upper fuselage and test fitted again to the stand. Because the stand is at the rear of the ship and the weight is all at the front, I had to come up with something to stop the ship drooping down on to the snow.

The simplest method I could come up with was another threaded bar, cut to the right height to catch on a natural recess in the lower fuselage. This seemed to work well enough, both bars were now covered in white plastic tubing and the lower fuselage finally secured with locknuts. The ship was now fully assembled and once set any tidying up that was needed was done.

All in all, for a nice quick build and my first attempt at snow I'm pretty happy with the outcome.





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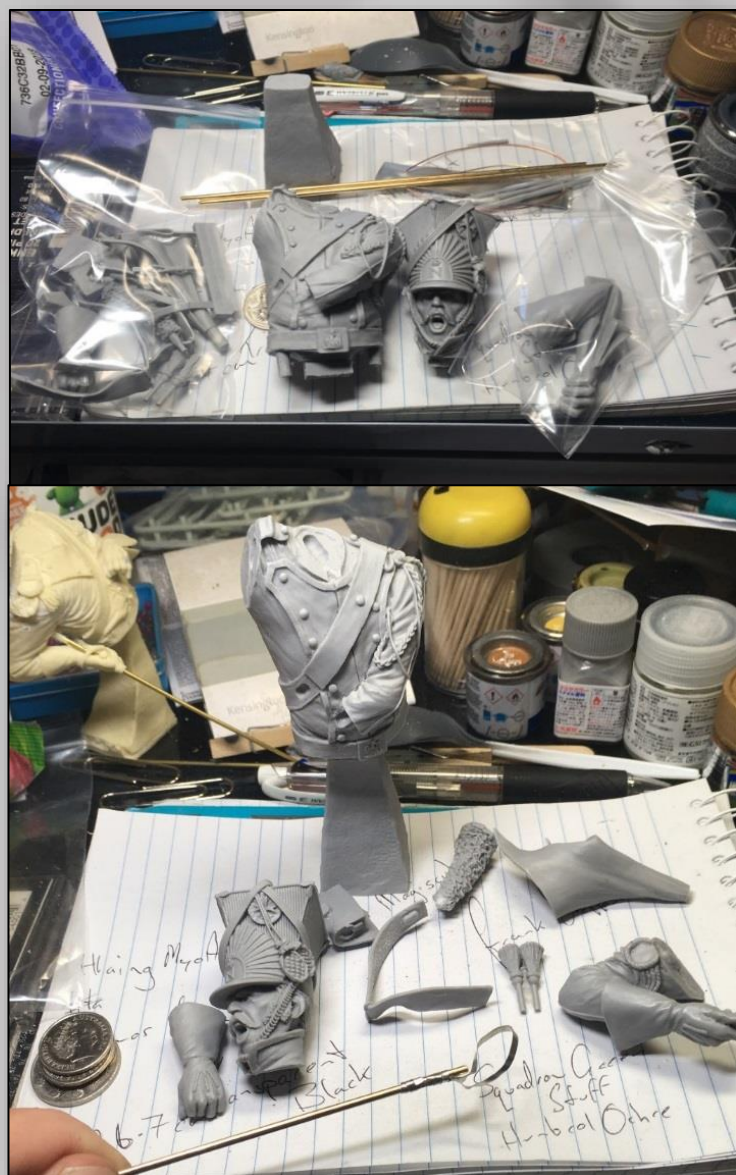
200mm CGS Military Figures Polish Lancer by AARON SHANE JOUSTRA

My first full bust completed in 22 years away from the bench. I have started a couple of others but only in preparation for a return to my favourite genre, Napoleonic.

Before getting into the painting I will take a moment to talk about selecting your subject, the importance of a good sculpt and perhaps even more important the value of good casting.

Firstly, I wanted a Napoleonic bust, along with Crimean War, they are my favourite figure genre with their rich vibrant colours, pomp and pageantry. They are a delightful blend of gunpowder, charging flamboyant cavalry and bare tempered steel.

To start I surfed the Net and I came across two busts I liked the look of. Both were Carl Reid sculpts, both were dynamic in their posing and expressive in their faces and both were lancers. The hitch was they were by two different companies. I wound up grabbing both as they would be perfect partners to each other. The Polish Lancer featured here was produced by CGS Military Figures and 200mm in scale, the other was by another company and 150mm in scale and advertised could be either a Red Lancer or a Polish Lancer and supplied a head for either option.



I will not name the other company for reasons that will become apparent. First off, the CGS bust was a mere 5 GDP more than the other. The CGS bust came nicely packaged with artwork on the box and on opening there were numerous bags of parts all separate to prevent damage; also included was a two-page pamphlet describing colours and use of the included white metal foil for straps, brass wire for the chin strap hook on the Czapka and copper wire for the aiguillettes. Also included were two lengths of brass rod for the lance, there were even spares for some fragile parts in case of damage to any of them, these included the cross-belt and three lance heads. The casting was crisp with a minimum of clean up required prior to assembly. The owner of CGS, Graham Cath Scollick, had even re-sculpted the original Czapka to make it even better than the original. Graham is a figure painter and sculptor himself and it shows when one opens the box to one of his figures. He provides you with all a figure painter could ask for and more than what you would expect.



The Red Lancer bust came with no box artwork, no white metal foil, no rod for lance at all and was a truly horrible cast from a mould obviously well past its viable life. Whilst there were indeed two heads offering at first glance the option to build as a Red Lancer or a Polish Lancer this was illusory. A little research shows the jacket facings are different as are the collars between the two so to make an accurate representation of a Polish Lancer would require quite a bit more effort and work. None of that particularly worried me although the lack of even a length of rod for the lance struck me as a little off. What really set me back though was the nastiness of the cast. There were bits of mould stuck in areas of detail, excess resin lumps on areas of detail that would require them to be totally rebuilt from scratch and the fit was terrible. On both heads supplied there was major mould shift which caused me to contact him with photos, to their credit they did send me a replacement head immediately. It was on further clean up that I discovered just how badly this was cast and upon presenting photos I was quick reimbursed (again to their credit). Both were cast by the owners of the respective companies so there was absolutely no excuse for the quality and condition of the Red Lancer bust whatsoever.

Lesson learned, be careful what you buy and appreciate true quality when you find it. I whole heartedly and unreservedly attest to the quality and care that goes into CGS Military Figures and their product.

THE BUILD

As per usual it began with clean up in preparation to assembly prior to painting. Clean-up in this case was minimal with just removal of the resin casting blocks and a little light sanding and smoothing with a small rotary tool and a sanding stick required. All up about an hour after I started it was ready for assembly. It is almost always best to assemble as much as you possibly can prior to painting as it cuts down on the need for touch up painting later which can be problematic to make blend properly with the original painting. The one part I left off till the end was the forward half of the lance which slots into his hand, more on this later. Finally, I gave him a quick bath in warm water with a dash of washing up liquid to remove any oils and dust.

Due to the weight of the bust, which is considerable, I mounted him to the plinth I bought for him, for ease of handling whilst painting. To protect the plinth, I covered it thoroughly in blue low tack artist masking tape prior to painting. I pinned each of the arms and the head with lengths of brass rod to lend strength to the joins and used two brass rods to pin the bust plinth to the wooden base. In each case I used two part 5-minute-epoxy glue. I prefer this to CA for major parts as CA has poor sheer strength. I also pinned the plume on his Czapka to ensure that would not break off easily.



In hindsight I should have left the aiguillettes with their lengths of wire off until final painting as well as the tassels on the Czapka although none of these made painting too difficult just a tad fiddlier is all.

Fit of parts was so good that only a minimal amount of filler was needed to remove any gaps, this was done with Milliput and Perfect Plastic Putty.

First job was to prime him. My personal preference is Stylnrez (a water-based acrylic that adheres well and is self-levelling) providing a lovely smooth surface for the paint to come and going on nice and thin so not obscuring detail. Underpainting was a quick airbrushing of Tamiya light deck tan, I like this colour for flesh and it seems to work well for other colours too. As you can see in the photos I largely left the Czapka faceplate plain black Stylnrez as I wanted to try something on it.



The Faceplate.

For this I airbrushed on Mr Metal Brass, I really like this paint for its representation of brass and ease of use and also painted the visor in the same. I then loosely masked around the central area with the raised N and crown with blu-tac then applied an airbrushed coat of Mr Metal Aluminium. To protect the delicate lacquer, I then sealed them with a coat of Tamiya flat clear decanted into a jar, weeks earlier, from its original aerosol. *Quick note here: decant into a jar by spraying through a straw into a jar. Cover the jar opening with paper towel to prevent escape of the vapour and allow it to sit to degas for a few days before using in your airbrush. Loosen the lid occasionally during this time to allow pressure build up to go, this is necessary due to the degassing.*

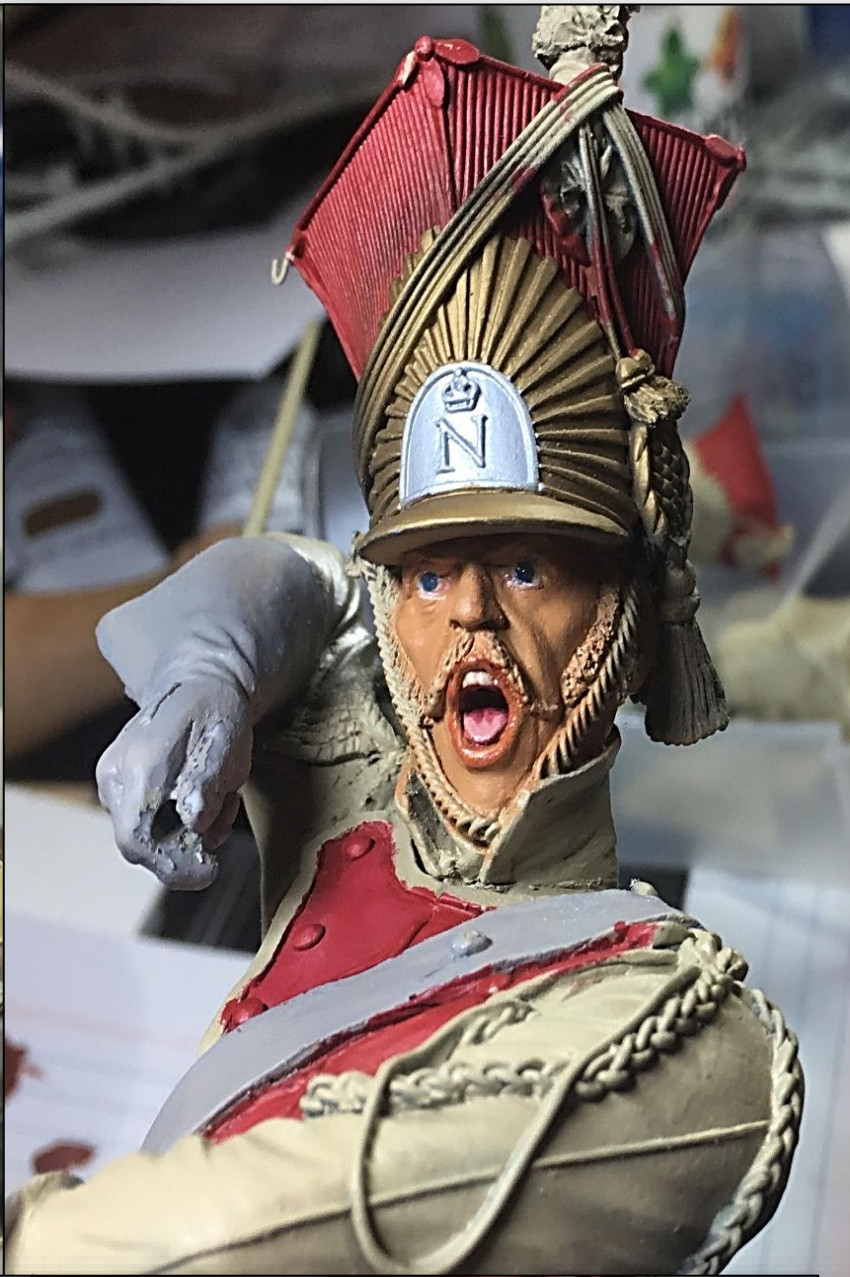
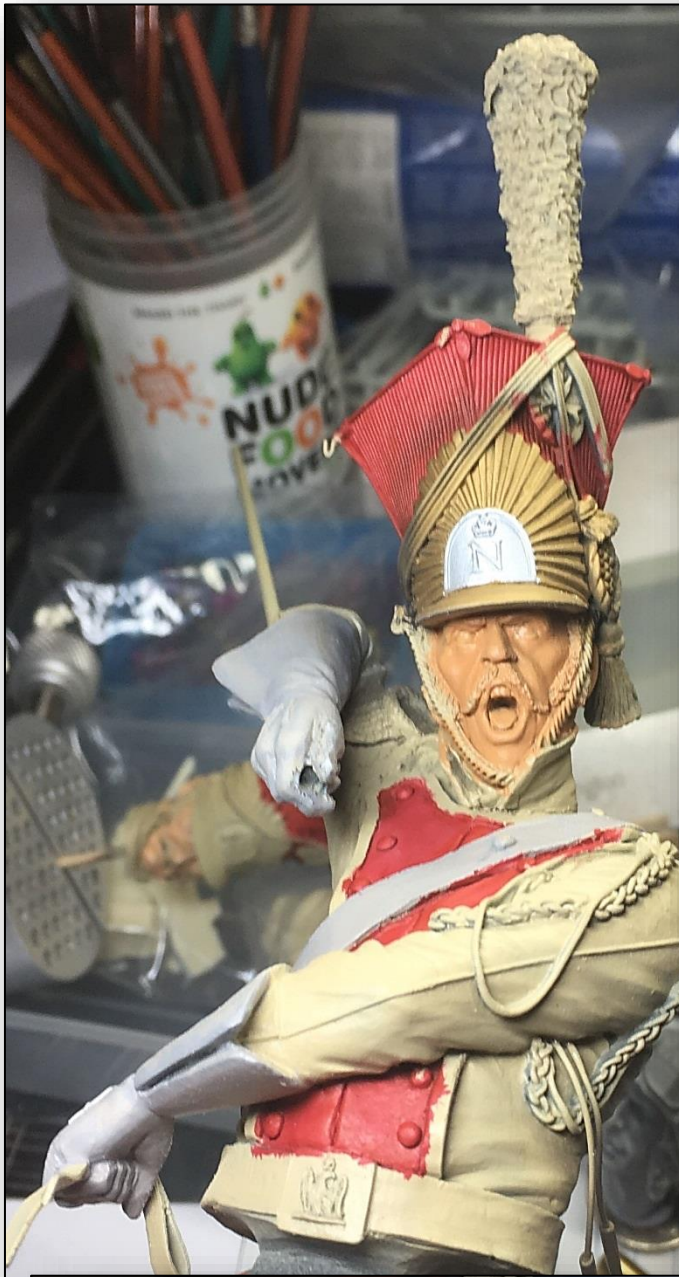


Next step was an even undercoat of Model Master Insignia Red on the areas to be painted Polish Crimson. I like enamels for brush painting and as long as you allow a couple of days for them to cure properly are no problem at all to apply oils over.



For the next step I started on the face painting. I did this in my normal way with artist oils; for oils I used Winsor and Newton throughout unless specified otherwise where I used Art Spectrum oils. My flesh mix is a simple one made up of white, yellow ochre and burnt sienna mixed on the palette (plastic plate) in that order (from lightest to darkest), I then add just a dot of cadmium red and one of cadmium yellow. I then make about 5 shade values from that mix before proceeding. I make further shades as I go by adding a touch more burnt sienna or whiter as needed for shadow and highlight.

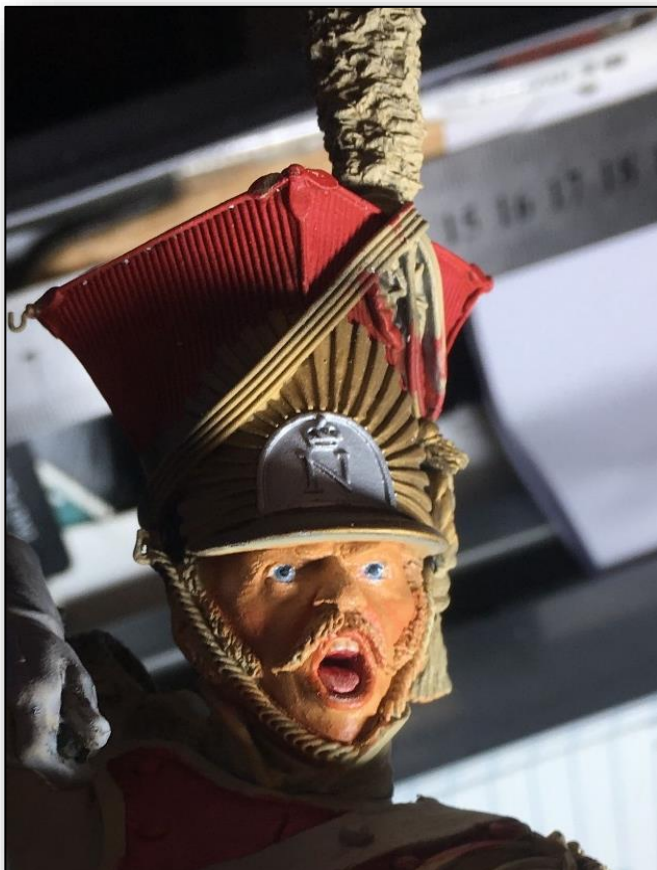
The first application is just a base flesh tone. I use a small flat sable brush (3mm wide) and tiny amounts of paint to avoid build up. Once almost touch dry (a few hours) I start with the rest of the face, the shadows and highlights, eyes, mouth etc. For the whites of the eyes I add a touch of flesh mix to titanium white, this cuts the starkness of pure white which can cause a pop-eyed look on figures; I use the same tint for teeth for similar reasons. The whites of the eyes contain many tiny blood vessels so are never pure white and teeth are stained by coffee, tea, tobacco etc... so likewise are almost never pure white. I then used a mix of indigo and white with just a tiny amount of cobalt blue for the irises. I added more white to this mix and placed a small spot of it to the lower left of the iris and an even lighter one to the lower right. Once dry the pupils were added with Mars Black and a catch light of pure white added to the upper right of the iris. To complete the eyes, I used pure W & N Flesh Tint for the lower eyelid shelf and corner of the eyes. Normally I would not bother with this last but at 200mm they can actually be seen. The area is tiny and most still won't notice but I know they are there so am happy I painted them.



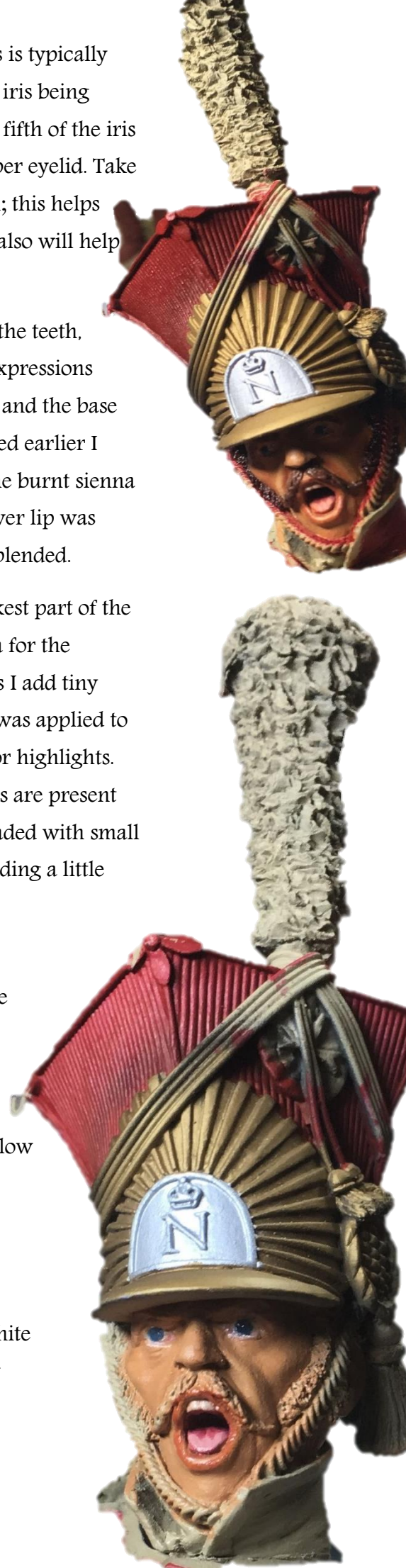
When painting the eyes just remember the proportions of the eye. The iris is typically half the width of the eye with one quarter the eye width either side of the iris being white. Normally the iris only just dips below the lower eyelid and about a fifth of the iris is behind the upper eyelid with the pupil bouncing on the edge of the upper eyelid. Take your time with placement and begin with the iris placement not the pupil; this helps avoid a cross eyed or wall-eyed look. Paying attention to how the iris sits also will help avoid a mad stare or sleepy appearance.

Next up was the mouth which as you can see is open allowing you to see the teeth, tongue and inside of the cheeks. For this I used reference pics of similar expressions found with Google. I made a mix of carmine, alizarin crimson, bright red and the base flesh mix for the colours inside the mouth and on the tongue. As mentioned earlier I used white tinted with the flesh mix for the teeth. For the lips I added some burnt sienna to the flesh mix and a touch more cadmium red, a highlight along the lower lip was made by a tiny line of pure white spread out with a tiny sable brush and blended.

The shadows and highlights were next. I use pure raw umber for the darkest part of the nostrils, I find black is too stark and should be avoided. I add burnt sienna for the shadow area under the brow ridge to the upper eyelid. For the cheek folds I add tiny amount of red along with burnt sienna for the shadow. A touch of white was applied to the top of the cheek folds and also to the ridge of the nose then blended for highlights. Tiny amounts of red were applied to the cheeks where lots of blood vessels are present just under the skin and blended into the flesh. The rest of the face was shaded with small amounts of burnt sienna added to the base flesh mix and highlights by adding a little more white and yellow ochre.



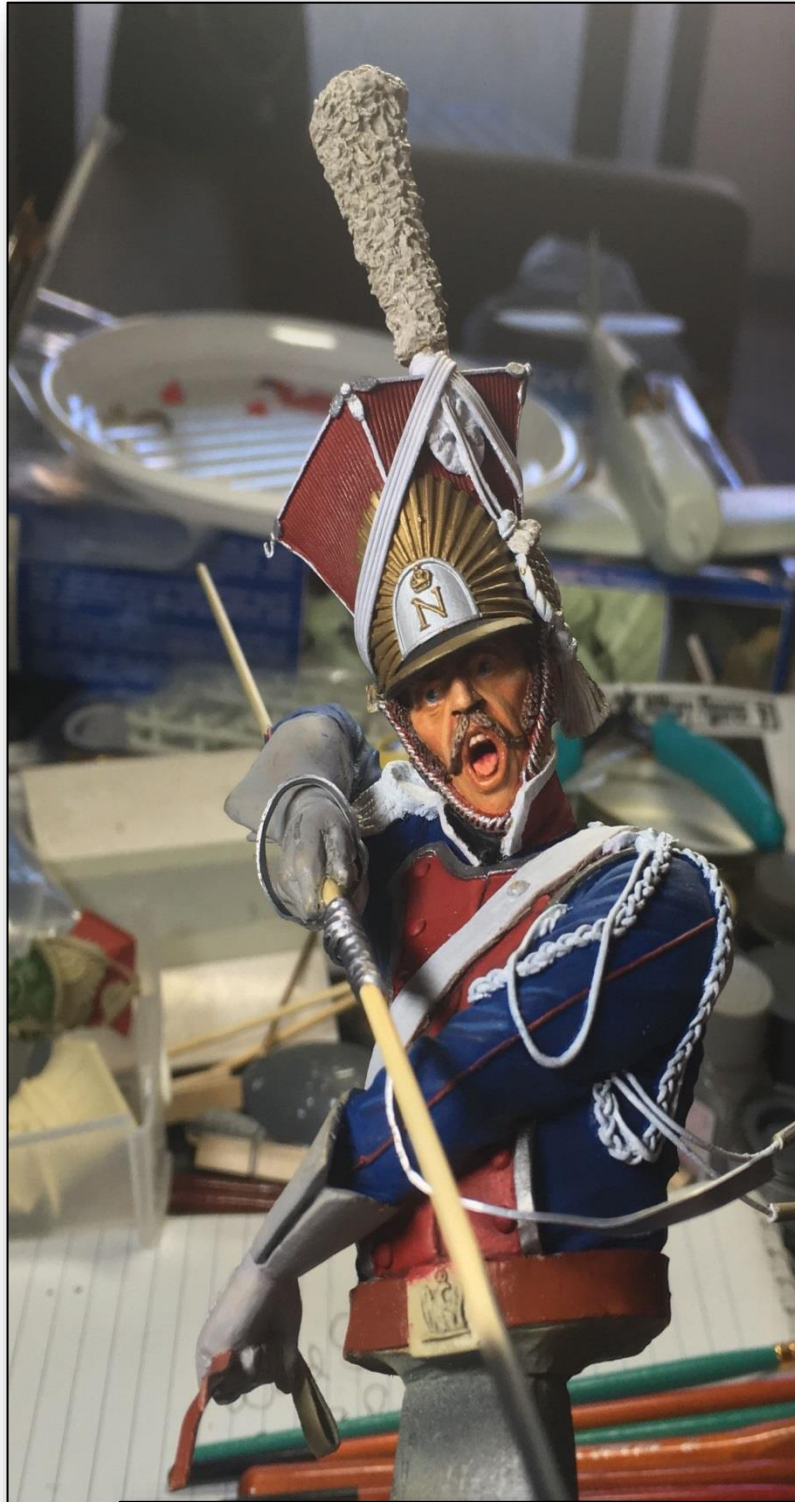
Hair and moustache were done with varying shades of brown made with Brown madder, Yellow Ochre and a little Indian Red, the highlights being created with tiny amounts of pure white or cadmium yellow being applied and blended in.

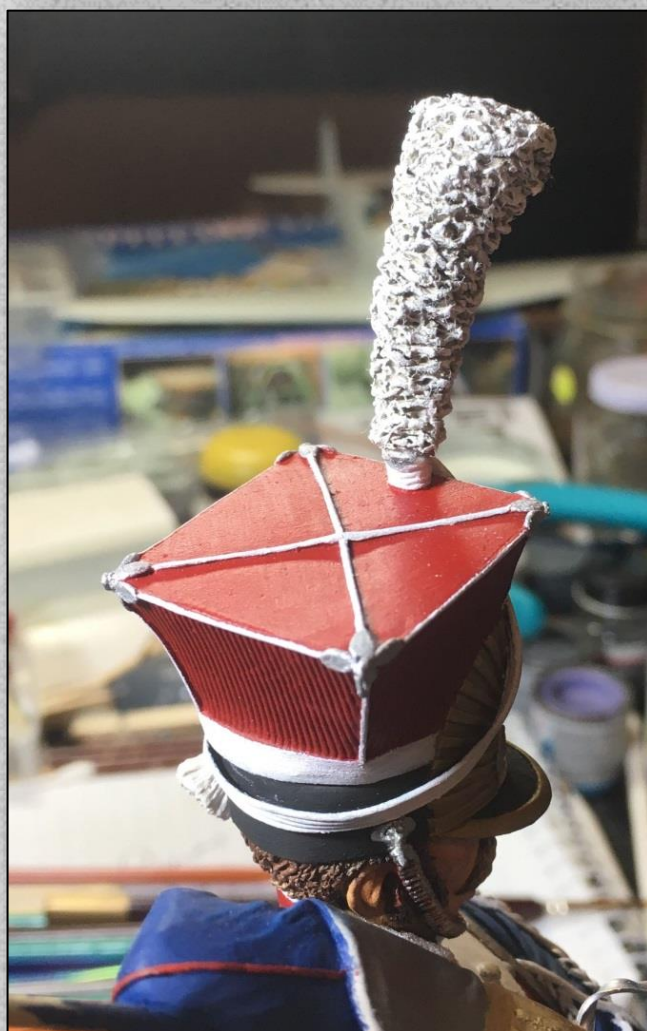


I pretty much always start a figure or bust with the face and for two main reasons. A figure or bust with a face is more identifiable than one without and this helps keep the motivation going to complete it. Secondly, I find the easiest way to paint a bust or figure is from the skin outwards, this minimises the amount of touch up painting needed later.



Anyone who has a passing acquaintance with Polish Lancers and their uniform knows that Polish Crimson is a very unique colour. Crimson is basically a red with a varying amount of blue in it whereas scarlet is a red containing yellow. Polish Crimson can be problematic to represent believably; it can be purple bordering right on pink. As soon as I knew I was ordering this bust I started running the Polish Crimson problem through my head and researching what people were using to create it. At first, I was going to go with a mix of Carmine and a touch of Prussian Blue (the latter containing a large amount of red in it) but thought this may come out rather too dark. I wound up using a mix of W & N Bright Red and Carmine, I mixed this by eye on the palette until satisfied and for shadow tones I added touches of Prussian blue. I was happy with this recipe and went with it on the bust itself. In retrospect if I was to do this bust again I would amend the mix by going a little heavier with the carmine but am happy overall with the way he turned out. The Prussian Blue worked well for shadow tones as the jacket itself was done in almost pure Prussian Blue so there was a nice harmony of tone and colour happening. For shadows on the blue areas of the jacket I simply added a little of the crimson mix to the blue, this was far better than using black and gave it even more harmony.





The Prussian blue did present me with one problem though. For some reason it simply would not deglaze, no matter how long I let the oils leach out of the paint on an index card first. To remedy this, I ended up letting it dry thoroughly for a couple of days then gave it a quick Air Brush of Tamiya Flat Clear. Highlights to cloth folds were just tiny amounts of pure white spread and carefully blended to lighten without appearing too white; this was achieved by spreading the white so thin along the fold you could see the blue underneath easily.

Collar trim was then painted white and now it was time to get back to the Czapka and start detailing it. First up some Mars Black with the oils well leached out on a card for a dead matt finish was applied to the visor leaving the trim in brass, the band around the base of the Czapka was also painted in Mars Black. For a really smooth texture I dampened my brush with odourless thinners before swiping it over the black on my index card palette. This allowed it to run off my brush like ink and dry super-fast and absolutely flat. No thinners were used to dampen by brush for the Czapka band which I wanted a little more textured in appearance. Once the black and the crimson were absolutely bone dry the white cords and trims of the Czapka were done with pure saturated titanium white. The tassels and cord decorations were all done in a mix of white and raw umber light; this was just a tint so to the naked eye appears a warm white, with shadow created by adding small amounts more of raw umber light, highlights created with pure white. The plume was done in the same colours, but a deeper tint of white and raw umber white applied first to better represent the deeper shadows in its texture and pure white applied in multiple thin layers in a kind of dry brush technique whilst the base colour was still damp. This helped create the impression of texture and make it look white whilst leaving the shadow areas also looking white but with a warm shadow. I almost never use black to shadow white as a true black/white grey just looks dirty and amateurish.

The final Czapka detailing was done with Tamiya flat aluminium used for the corner pieces at the top and Mr Metal Brass applied by brush to the raised parts of the sunburst on the front; this latter helped create a highlighted raised look in contrast to the flat brass recessed areas.

The leather backing to the Czapka chin strap was very carefully painted in my Polish Crimson mix using a Winsor and Newton Series 7 Spotter brush with a good point taking great pains not to get any on the face itself as it is very staining and would have been hard to clean up. The links of the chin strap were then painted with Tamiya flat aluminium. Overall, I am really happy with the way the chin strap turned out along with the Czapka itself.

Back to the torso, the cross-belts were painted in a thick application of titanium white with a slight touch of raw umber to take the edge off. I used a thick application as I wanted texture. In hindsight would probably thin it slightly with a little odourless thinner when doing similar again. Shadows were done in my usual way by adding a little more raw umber to the white mix.

The silver trim to the facings were brush painted in Mr Metal Stainless Steel which is a nice slightly muted silver and lends itself to cloth of silver like in this case. Aiguillette cords and epaulet were painted in pure titanium white with the ends of the aiguillettes painted in a wood type mix made from Brown Madder and Yellow Ochre. Buttons were all brush painted in Mr Metal Brass.



The Cartridge case was done with Mars Black, again with the oils leached out for a matt finish. The eagle and crown and the catch under the flap were picked out by brush in Mr Metal Brass.

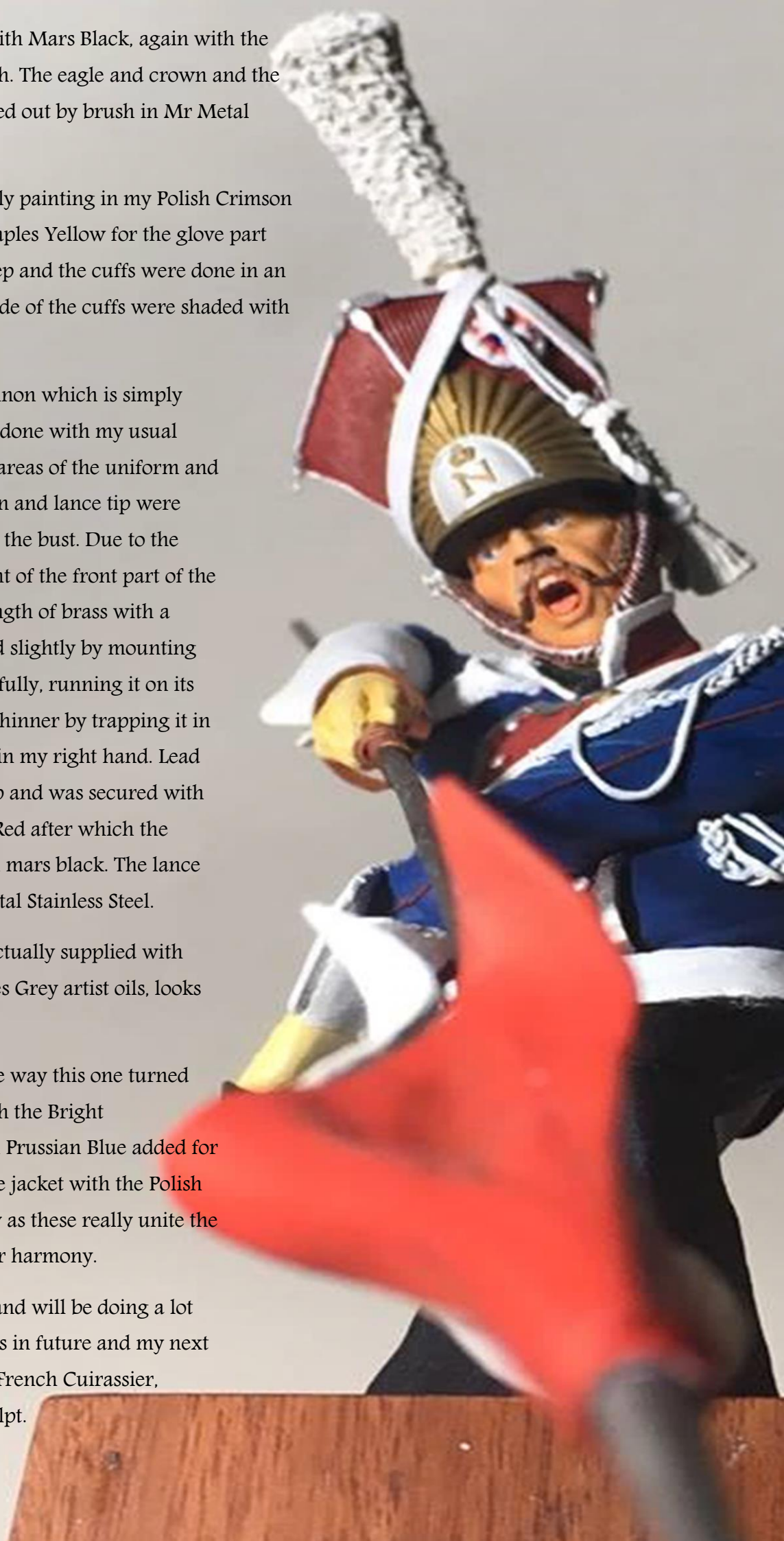
Piping was achieved by carefully painting in my Polish Crimson mix. For the gauntlets I used Naples Yellow for the glove part shaded with Naples Yellow Deep and the cuffs were done in an almost pure white tint. The inside of the cuffs were shaded with a white raw umber mix.

Next was to paint the lance pennon which is simply Polish Crimson over white and done with my usual mixes and shaded as per other areas of the uniform and Czapka. The lance shaft, pennon and lance tip were now assembled and attached to the bust. Due to the downward angle and the weight of the front part of the lance I replaced the supplied length of brass with a wooden kebab skewer I thinned slightly by mounting in my rotary tool and very carefully, running it on its lowest speed setting, sanded it thinner by trapping it in some sandpaper I was holding in my right hand. Lead foil was used for the lance strap and was secured with CA glue and painted Venetian Red after which the lance shaft itself was painted in mars black. The lance tip was hand painted in Mr Metal Stainless Steel.

The plinth the bust torso was actually supplied with was then painted in pure Paynes Grey artist oils, looks black but it isn't quite as stark.

Overall am very happy with the way this one turned out. I am especially pleased with the Bright Red/Carmine combination with Prussian Blue added for shadow areas and Prussian Blue jacket with the Polish Crimson mix added for shadow as these really unite the piece well and give great colour harmony.

I thoroughly enjoyed this bust and will be doing a lot more from CGS Military Figures in future and my next is already on order, this time a French Cuirassier, another beautiful Carl Reid sculpt.



ENDNOTE FOR THOSE CONSIDERING FIGURES OR BUSTS

A few people I know who have been following my progress on this bust have decided to try their hand at their first large scale figure or bust, this is awesome. I am a little concerned though that some trying their first piece choose to steer clear of strong colour and go for a far plainer more staid sculpt and subject thinking it is a safer way to go. If anything, the opposite is true. Colour can hide and distract the viewer from a myriad of flaws and mistakes. With a plain figure and muted soft colour there is absolutely nowhere to hide. So, my advice, take the plunge and go bold, the worst that can happen is you have fun and learn a few tricks along the way.

TIPS FOR OILS

Oils are the single most versatile medium I know. You can control the finish: gloss, satin or matt simply by controlling the oils. The more you leach the oils on a piece of card the more matt the finish. You can control texture by applying the paint straight with or without leaching the oils and with varying amounts of odourless thinners. You can go from ink-like to buttery to old boot polish all depending on the type of texture you want. To mix colours, start with the lightest and then add the darker.

Let loose, try new things and above all HAVE FUN!











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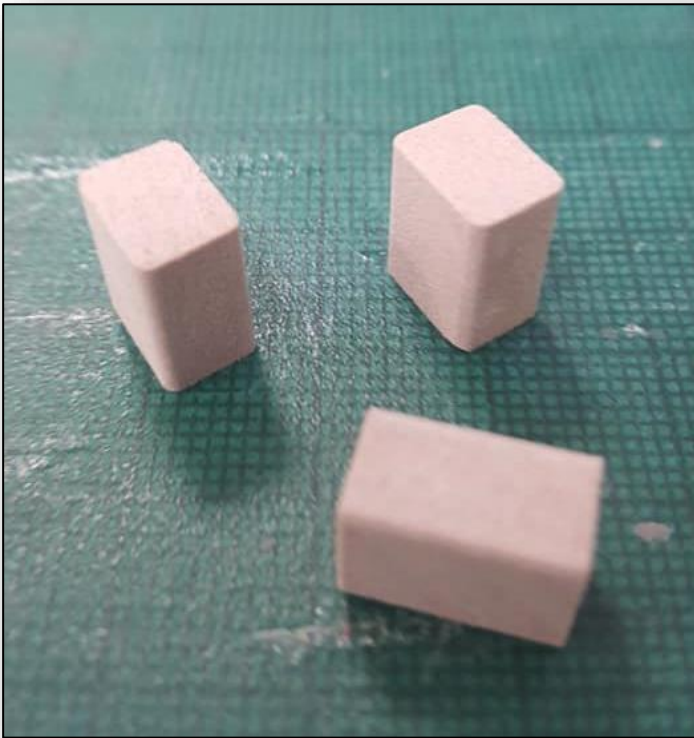
*WE CURRENTLY SHIP TO IRELAND ONLY



Quick Guides

1/32 British flimsy fuel cans by Craig Hedgecock

8mm x6mm x10.7mm high blocks with rounded sides and carved in dents. It's called chemiwood. I use it at work, it's what pattern makers use as it has no grain, but balsa wood or strip styrene would do too.



Silver insulating tape added to the top and then wrapped around over the height of the can to add a lip.

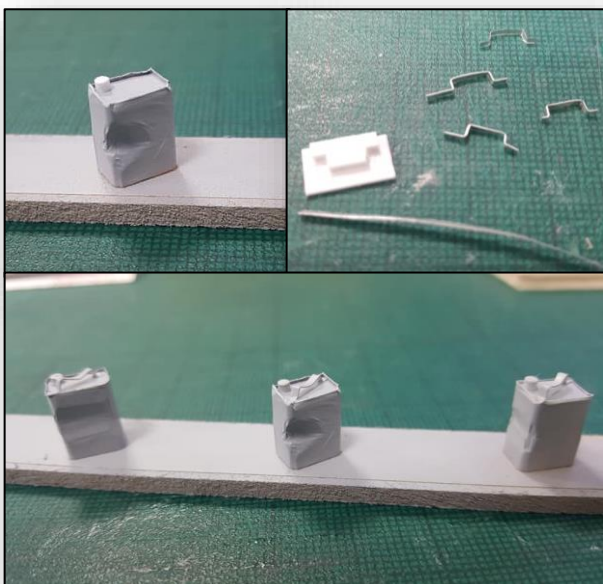
Styrene rod is added for the spout.

Handle made from pie tin foil sheet and bent to shape before applied.

Styrene rod is 1.6 diameter.

Handle is 1.2 wide.

All superglued together. Primed up in Halfords grey!



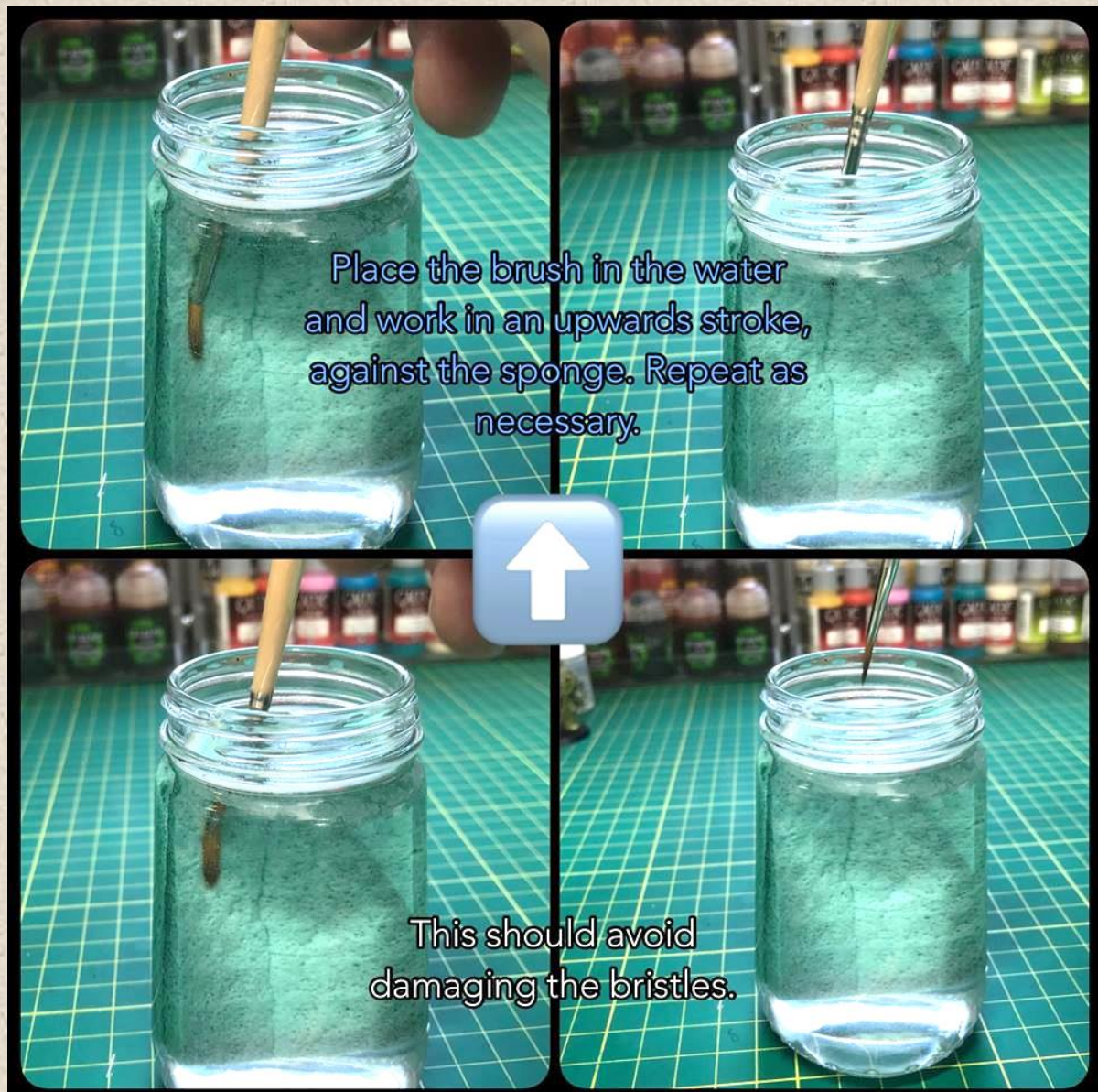
Brush Maintenance by Adrian Smith



I thought this may be helpful, for prolonging the life of your brushes, if you use acrylic paints.

Putting a sponge in my rinse water pot, has made a huge difference to the life of my brushes, try it, you'll be amazed! Using a brush soap & conditioner, will give your brushes a new lease of life, it's worth every penny that it costs. Protect those tips, don't allow the paint to dry on the bristles or overload you brush with paint and avoid getting paint as far up the bristles as the ferrel.

These are all simple things, which will help you paint better and save you money in the long run, as you won't need to buy as many brushes.





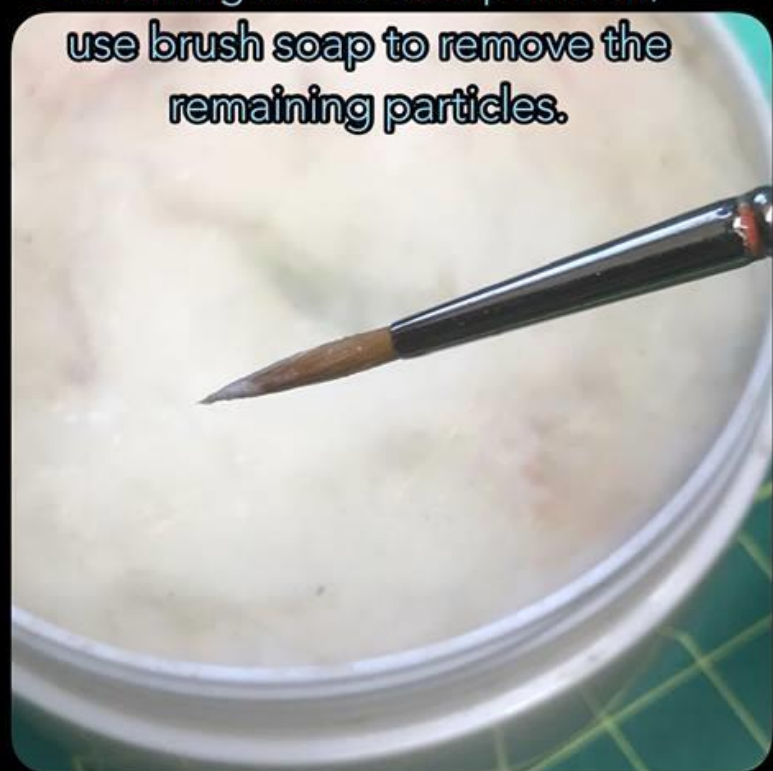
Be sure to rinse your brushes before the paint dries and avoid getting paint as far up the brush as the ferrel.

After using your brush and cleaning the excess paint off,

use brush soap to remove the remaining particles.



Rinse thoroughly, using the sponge as before.



This will help maintain that perfect tip.







Take care of your brushes,
they will take care of you
and your wallet.



Use brush soap to keep
your brushes in tip top
condition.



Use a sponge to help
remove the paint,
without damaging the
bristles.



Use tip protectors to
look after the bristles,
when not in use.

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